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NODIA EDITIONS LLP
125, Sector 6, Vidyadhar Nagar, Jaipur 302039
Phone :+91 9024037387
email : mail@nodia.in

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ICSE EXAMINATION PAPER 2026
LITERATURE IN ENGLISH
ENGLISH PAPER - 2

Time allowed : 2 Hours **Maximum marks : 80**

1. Answer to this Paper must be written on the paper provided separately.
2. You will not be allowed to write during the first 15 minutes.
3. This time is to be spent in reading the question paper.
4. The time given at the head of this Paper is the time allowed for writing the answers.
5. The paper has four Sections.
6. Section A is compulsory – All questions in Section A must be answered.
7. You must attempt one question from each of the Sections B, C and D and one other question from any Section of your choice.
8. The intended marks for questions or parts of questions are given in brackets [ ].

SECTION-A

(Attempt all questions from this Section.)

QUESTION 1.

Choose the correct answers to the questions from the given options. [16]

(Do not copy the questions, write ONLY the correct answers.)

(i) What were Julius Caesar's dying words?
(a) 'Caesar, now be still…'
(b) 'Et tu brute? Then fall Caesar!'
(c) 'This is the most unkindest cut of all;'
(d) 'By your leave, gods; this is a Roman's part.'

Ans :
(b) 'Et tu brute? Then fall Caesar!'
In Julius Caesar, these are Julius Caesar's final words after he sees that even his close friend Brutus has joined the conspirators in stabbing him. The line expresses Caesar's deep shock and betrayal. Realising that Brutus is against him, Caesar loses the will to resist and accepts his death.

(ii) Which of the following phrases best describes Antony's mood when he says:
'O mighty Caesar! dost thou lie so low?
Are all thy conquests, glories, triumphs, spoils,
Shrunk to this little measure?'
(a) frustration and rage
(b) grief and sorrow
(c) hate and anger
(d) remorse and regret

Ans :
(b) grief and sorrow
In Julius Caesar, Antony speaks these lines when he sees Caesar's dead body after the assassination. He feels deeply saddened that a great ruler, who once achieved many victories and honours, now lies lifeless. His words reflect shock, admiration, and intense sorrow rather than anger or hatred.

(iii) Which of the following does Antony NOT say about Caesar in his funeral speech?
(a) Caesar was ambitious and wanted to be crowned king.
(b) Caesar had compassion for the poor and cried when they cried.
(c) Caesar was valiant in battle and had brought riches to the Roman treasury.
(d) Caesar had left seventy-five drachmas to every Roman citizen.

Ans :
(a) Caesar was ambitious and wanted to be crowned king.
In Julius Caesar, Antony does not directly say that Caesar was ambitious. In fact, during his funeral speech, Antony repeatedly questions the conspirators' claim that Caesar was ambitious. He reminds the people that Caesar cared for the

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poor, brought wealth to Rome, and refused the crown three times. Antony also mentions that Caesar left seventy-five drachmas to every Roman citizen in his will.

(iv) Antony says, 'These many then shall die; their names are prick'd.'
These words reveal that he is _____.
(a) ruthless
(b) anxious
(c) frustrated
(d) angry

Ans :
(a) ruthless
In Julius Caesar, Antony says these words while preparing a list of people who must be killed after Caesar's death. The phrase "their names are prick'd" means that their names have been marked for execution. This shows Antony's harsh and merciless side, revealing that he is being ruthless in dealing with his enemies.

(v) During their quarrel, Brutus says to Cassius, 'Away, slight man!'
Brutus's tone in the above line can be best described as _____.
(a) disappointed
(b) argumentative
(c) vengeful
(d) dismissive

Ans :
(d) dismissive
In Julius Caesar, Brutus says "Away, slight man!" during a heated quarrel with Cassius. By calling Cassius a "slight man," Brutus speaks in a scornful and insulting manner, showing that he is brushing aside Cassius's words and feelings. Therefore, his tone is best described as dismissive.

(vi) Towards the end of the play, Pindarus reports that Titinius had been captured by enemy troops. What does Cassius do on hearing this news?
(a) He orders an immediate attack to rescue Titinius.
(b) Fearing defeat, he decides to flee the battlefield.
(c) He persuades Pindarus to help him take his life.
(d) He surrenders to Antony's forces to save his men.

Ans :
(c) He persuades Pindarus to help him take his life.
In Julius Caesar, Cassius mistakenly believes that his close friend Titinius has been captured by the enemy. Feeling that defeat is certain and overcome with despair, Cassius asks his servant Pindarus to kill him with the same sword that had stabbed Caesar. This tragic misunderstanding leads to Cassius's death.

(vii) What did Martin dislike about the elevator in his apartment building ?
(a) The unpleasant smell
(b) Its dirty floor
(c) Its small size
(d) The poor ventilation

Ans :
(a) The unpleasant smell
In B. Wordsworth, Martin dislikes the elevator in his apartment building because of its unpleasant smell. The lift is described as having a bad odour, which made Martin uncomfortable whenever he used it. This detail also helps to create the atmosphere and setting of the story.

(viii) Choose the option that lists the sequence of events from Stephen Leacock's short story, 'With the Photographer' in the correct order:
1. Even as he was protesting, the photographer managed to take a candid photograph with which he was very pleased.
2. At the studio, the photographer's criticism of his face, made the author feel worthless and unattractive.
3. Disturbed and upset by the photographer's criticisms and instructions, the author voiced his protest.
4. The author wanted to have his photograph taken.

(a) 3, 2, 1, 4
(b) 4, 2, 3, 1
(c) 2, 3, 4, 1
(d) 1, 4, 3, 2

Ans :
(b) 4, 2, 3, 1
In With the Photographer, the sequence begins when the author goes to the studio to get his photograph taken. Then the photographer starts criticising his face and appearance, making him feel uncomfortable and inferior. Upset by these comments and constant instructions, the author finally protests. However, during this moment, the photographer quickly takes a candid photograph and feels satisfied with it.

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(ix) 'Nana has many voices. There is a special one she uses to shut everyone up.'
What do these lines from Ama Ata Aidoo's short story, 'The Girl Who Can', tell us about Nana?
(a) She is a loud, rude woman.
(b) She has a strong, powerful voice.
(c) She can speak many languages.
(d) She dominates the household.

Ans :
(d) She dominates the household.
In The Girl Who Can, these lines show that Nana holds authority and commands respect within the family. The "special" voice she uses is powerful enough to silence everyone immediately, which suggests that she dominates the household and that others listen to her seriously.

(x) What were the people in Mead's neighborhood doing when he was out walking at night?
(a) Watching television
(b) Reading magazines
(c) Driving to the gas station
(d) Staring out of their windows

Ans :
(a) Watching television
In The Pedestrian, Leonard Mead walks alone at night while the people in his neighbourhood remain indoors watching television. Their houses appear quiet and lifeless because everyone is absorbed in TV programmes. This detail highlights the story's theme of isolation and society's dependence on technology.

(xi) In Alphonse Daudet's short story, 'The Last Lesson', Franz says that 'all our bad news had come from there.' What does 'there' refer to?
(a) The school building
(b) The bulletin board
(c) The clock tower
(d) The town hall

Ans :
(b) The bulletin board
In The Last Lesson, Franz refers to the bulletin board outside the town hall. During the war, all important and unpleasant announcements — such as lost battles, military orders, and finally the order that only German would be taught in schools — were posted there. Therefore, the villagers associated the bulletin board with bad news.

(xii) Which of the given options contains the figure of speech that appears in the following lines from Longfellow's poem, 'Haunted Houses'?

'The spirit-world around this world of sense
Floats like an atmosphere, …'
(a) 'Strange, it is a huge nothing that we fear.'
(b) 'When Frost was spectre-gray'
(c) 'An hundred years should go to praise/Thine eyes'
(d) 'She sways like a flower in the wind of our song;'

Ans :
(d) 'She sways like a flower in the wind of our song;'
In Haunted Houses, the line "Floats like an atmosphere" contains a simile because it compares the spirit-world to an atmosphere using the word "like." Option (d) also contains a simile: "She sways like a flower in the wind of our song." Hence, both lines use the same figure of speech.

(xiii) The mood in the poem, 'When Great Trees Fall', moves from _____.
(a) hurt to wonder
(b) calm to distress
(c) hope to despair
(d) fear to hope

Ans :
(a) hurt to wonder
In When Great Trees Fall, the poem begins with feelings of pain, grief, and emotional suffering after the death of great individuals. Towards the end, the mood becomes reflective and thoughtful as the poet describes how the memories of such people continue to inspire and transform us, creating a sense of wonder and admiration.

(xiv) In the poem, 'The Glove and the Lions', King Francis exclaims, 'rightly done!'. What action of Count de Lorge does he applaud when he says this?
(a) Leaping into the pit full of angry lions.
(b) Retrieving the lady's glove from the pit.
(c) Flinging the glove angrily in the lady's face.
(d) Sighing for the 'beauteous lively dame'.

Ans :
(c) Flinging the glove angrily in the lady's face.
Count de Lorge bravely jumps into the pit and retrieves the glove to prove his courage. However, he realises that the lady had carelessly risked his life merely to test his love. Therefore, after returning, he throws the glove in her face in anger and walks away. King Francis applauds this action by saying, "Rightly done!" because he approves of Count de Lorge's self-respect and rejection of the lady's cruel behaviour.

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(xv) Select the option that shows the correct relationship between Statement 1 and Statement 2 based on the poem, 'A Considerable Speck'.
Statement 1 : The mite on the paper ran, crept, faltered, hesitated and cowered.
Statement 2 : The poet-narrator realised that it was an intelligent living creature.
(a) Statement 1 is true and Statement 2 is false.
(b) Statement 1 is false and Statement 2 is true.
(c) Statement 1 is the reason for Statement 2.
(d) Statement 2 is a contradiction of Statement 1.

Ans :
(c) Statement 1 is the reason for Statement 2.
In A Considerable Speck, the poet observes the tiny mite moving intelligently across the paper — it runs, hesitates, falters, and reacts carefully to danger. These actions make the poet realise that it is not just a speck of dust but a living creature with awareness and intelligence. Therefore, Statement 1 leads to Statement 2.

(xvi) Sukumar Ray's poem, 'The Power of Music' can be classified as _____.
(a) nonsense verse
(b) a sonnet
(c) a lyrical poem
(d) an ode

Ans :
(a) nonsense verse
The Power of Music is a humorous and absurd poem filled with exaggerated situations, playful language, and comic effects. Such poetry, which uses nonsense and fantasy mainly for entertainment, is known as nonsense verse. Sukumar Ray is especially famous for this style of writing.

SECTION-B

(Answer one or more questions from this Section.)

DRAMA

(Julius Caesar by William Shakespeare)

QUESTION 2.

Read the extract from 'Julius Caesar' Act 3, Scene 1, given below and answer the questions that follow:

Antony : *Pardon me, Julius! Here wast thou bay'd, brave hart;*
Here didst thou fall; and here thy hunters stand,
Sign'd in thy spoil, and crimson'd in thy lethe.
O world, thou wast the forest to this hart;
And this indeed, O world, the heart of thee.
How like a deer, strucken by many princes,
Dost thou here lie!
Cassius : *Mark Antony -*
Antony : *Pardon me, Caius Cassius:*
The enemies of Caesar shall say this;
Then, in a friend, it is cold modesty.

(i) Why does Antony say, 'Pardon me, Julius!'? [3]

Ans :
Antony says "Pardon me, Julius!" because he is standing over Caesar's murdered body while shaking hands with the very conspirators who killed him. He feels guilty for this apparent show of friendship toward Caesar's killers. He asks Caesar's spirit to forgive him for this seeming act of betrayal, explaining that he did so out of necessity.

(ii) Where was Caesar 'bay'd'?
Explain the meaning of the words, 'Here wast thou bay'd, brave hart;' [3]

Ans :
Caesar was "bay'd" at the Capitol, in the Senate house, where the conspirators surrounded and stabbed him. The word "bay'd" is a hunting metaphor; it refers to a hunted animal cornered by hounds. Antony compares Caesar to a brave stag (hart) who was trapped and brought down by his hunters (the conspirators), who closed in on him from all sides.

(iii) Name any two of the 'hunters' who were present at the scene.
Why are they described as being, 'sign'd' and crimson'd'? [3]

Ans :
Two hunters (conspirators) present were Brutus and Cassius. They are described as "sign'd" and "crimson'd" because their hands and swords were stained with Caesar's blood after murdering him. The words vividly capture their guilt and physical involvement in the murder.

(iv) What does Cassius ask Antony immediately after this exchange?
How does Antony respond to his question? [3]

Ans :
Cassius asks Antony whether he truly wishes to be friends with the conspirators. Antony replies diplomatically that he does wish to be their friend and says that if they can provide good reasons for Caesar's murder, he will be satisfied.

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(v) What request does Antony make to Brutus a little later in the scene?
Who warns Brutus against granting this request?
What reason does this person give for doing so?
What does this tell us about this person's character? [4]

Ans :
Antony requests Brutus for permission to speak at Caesar's funeral and to bring Caesar's body to the pulpit. Cassius warns Brutus against granting this request. He argues that if Antony speaks to the people, he may stir up emotions against them and turn the Roman citizens against the conspirators. This shows Cassius to be shrewd, politically astute, and far more perceptive about human nature than Brutus; he understands Antony's potential power over the crowd.

QUESTION 3.

Read the extract from 'Julius Caesar' Act 5, Scene 3, given below and answer the questions that follow :

Brutus : *O Julius Caesar, thou art mighty yet!*
Thy spirit walks abroad, and turns our swords
In our own proper entrails. *[Alarums]*
Cato : *Brave Titinius!*
Look whe'r he have not crown'd dead Cassius!
Brutus : *Are yet two Romans living such as these?*
The last of all the Romans, fare thee well!
It is impossible that ever Rome
Should breed thy fellow. Friends, I owe more tears
To this dead man than you shall see me pay --
I shall find time, Cassius, I shall find time.

(i) Explain what Brutus means when he says,
'O Julius Caesar, thou art mighty yet!
Thy spirit walks abroad, and turns our swords
In our own proper entrails'. [3]

Ans :
Brutus means that even after death, Caesar's spirit remains powerful and is taking revenge on the conspirators. The ghost of Caesar has already appeared before Brutus, and now the conspirators are meeting a tragic end on the battlefield. Brutus feels that Caesar's spirit is driving them towards self-destruction by making them turn their swords upon themselves. Thus, Caesar continues to influence events even after his death.

(ii) What were Cassius last thoughts before he died?
How did Titinius honour the dead Cassius? [3]

Ans :
Cassius's last thoughts were of defeat and guilt. He believed, mistakenly (due to Pindarus's false report), that his friend Titinius had been captured by the enemy. Overwhelmed by this news and the belief that all was lost, he asked Pindarus to kill him with the same sword with which he had stabbed Caesar. Titinius, on discovering Cassius dead, honoured him by placing a victory wreath on his head and then killed himself out of grief and loyalty.

(iii) What does Brutus promise when he says, 'I shall find time, Cassius, I shall find time.'?
Why does he make this promise?
What aspect of Brutus' character does this reveal to us? [3]

Ans :
When Brutus says "I shall find time, Cassius, I shall find time," he promises that he will find a moment to properly mourn and weep for his dead friend, even though the battle rages on and he cannot do so now. He makes this promise because he genuinely grieves for Cassius despite their quarrel. This reveals Brutus's emotional depth, his loyalty in friendship, and his nobility of character; he is not cold-hearted, but a man of deep feeling who suppresses emotion out of duty.

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(iv) Explain the term 'funerals'.
Why does Brutus not want to hold 'his funerals' in their camp?
Where will 'his funerals' be held? [3]

Ans :
"Funerals" here refers to the funeral rites - the proper burial and last honours - to be given to Cassius. Brutus does not want to hold the funerals in their camp because it would lower the morale of his soldiers, who are already battle-weary and may lose heart if they see their leader being mourned. He decides that Cassius's funerals will be held at Thasos, a nearby island, away from the camp.

(v) How does Lucilius demonstrate his loyalty to Brutus at the end of the play?
What does this tell you about Brutus' character?
How is Lucilius rewarded for his loyalty by Antony?
What does this reveal to us of Antony's character? [4]

Ans :
Lucilius demonstrates his loyalty to Brutus by pretending to be Brutus when captured by

Antony's soldiers, thereby allowing the real Brutus more time to escape. This reflects Brutus's greatness as a leader - that men love him enough to risk their lives for him. Antony rewards Lucilius by sparing his life and keeping him as a trusted friend, saying that such a loyal man is better kept alive. This reveals Antony's generosity, nobility, and his ability to recognise and value genuine loyalty in others.

SECTION-C

(Answer one or more questions from this Section.)

PROSE - SHORT STORIES

(Treasure Chest – A Collection of Poems and Short Stories)

QUESTION 4.

Read the following extract from Ama Ata Aidoo's short story, 'The Girl Who Can' and answer the questions that follow:

'Like all this business to do with my legs. I have always wanted to tell them not to worry. I mean Nana and my mother. That it did not have to be an issue for my two favourite people to fight over. But I didn't want either to be told not to repeat that or it to be considered so funny that anyone would laugh at me until they cried. After all, they were my legs…'

(i) Where was Adjoa born?
Who were her 'two favourite people'? [3]

Ans :
Adjoa was born in Hasodzi, a village. Her two favourite people were her grandmother Nana and her mother.

(ii) What 'issue' did her two favourite people fight over? Why? [3]

Ans :
Nana and Adjoa's mother fought over Adjoa's legs. Nana believed that Adjoa's thin, "grasshopper" legs were a sign that she was not fit for marriage or womanhood - that she would struggle to safely carry and deliver children. Adjoa's mother disagreed and defended her daughter. The legs became a symbol of conflicting views on what made a woman worthy.

(iii) What other issue concerning Adjoa, did Nana and Adjoa's mother disagree on?
What opinion did each of them have on this issue? [3]

Ans :
They also disagreed about how Adjoa should behave and grow up as a girl. Nana believed strongly in traditional ideas about womanhood and childbearing, while Adjoa's mother was more practical and less rigid in her views.

(iv) Mention three little clues in Nana's behaviour that led Adjoa to realise that Nana's views on her legs had changed. [3]

Ans :
Three clues that showed Nana's views had changed: first, Nana began smiling whenever Adjoa's running was mentioned; second, she started accompanying Adjoa to her races; third, she began boasting proudly about Adjoa to others in the village - something she would never have done when she thought Adjoa's legs were a weakness.

(v) How does Adjoa's success as a runner bring about a change in the traditional views held by Nana?
Mention two of Nana's character traits that make her a remarkable person. [4]

Ans :
When Adjoa wins a race and brings honour to her family and village, Nana completely revises her traditional beliefs. She realises that the very legs she once criticised are the source of her granddaughter's strength and glory. She declares proudly that it was she who noticed there was something special about those legs all along. Two of Nana's remarkable character traits are her willingness to change her mind despite her rigid traditional views, and her fierce love for Adjoa, which ultimately overcomes her prejudices.

QUESTION 5.

Read the following extract from Ray Bradbury's short story, 'The Pedestrian', and answer the questions that follow:

'Sometimes he (Mead) would walk for hours and miles and return only at midnight to his house. And on his way he would see the cottages and homes with their dark windows, and it was not unequal to walking through a graveyard where only the faintest glimmers of firefly light appeared in flickers behind the windows.'

(i) In which year is Bradbury's story set?
What did Leonard Mead 'most dearly love to do'? [3]

Ans :
The story is set in the year 2053 A.D. What Leonard Mead most dearly loved to do was go

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for long walks alone at night through the empty streets of the city, something that had become highly unusual in a society where everyone stayed indoors watching television.

(ii) In the given extract, what does Bradbury compare Mead's experience of walking through the city late at night to?
List two reasons why you would consider the comparison suitable. [3]

Ans :
Bradbury compares Mead's experience of walking through the night city to walking through a graveyard. Two reasons this comparison is suitable: first, the streets are completely empty and silent, like a graveyard with no living presence; second, the faint flickering light from television screens behind dark windows resembles the dim, ghostly flicker of fireflies among tombstones - suggesting that the people inside are barely alive, existing in a kind of living death.

(iii) Which three responses from Mead are viewed with suspicion by the police car? [3]

Ans :
Three responses from Mead that the police car views with suspicion: first, that he has no wife (he lives alone); second, that he has no television; and third, that he is a writer - a profession that has become obsolete since no one reads anymore.

(iv) Where is Mead taken to at the end of the story?
What observation does the author make about Mead's house as the police car drives through the street? [3]

Ans :
Mead is taken to the Psychiatric Centre for Research on Regressive Tendencies - essentially a mental institution, because his habit of walking is considered abnormal and antisocial in that society. As the police car drives away, the author notes that Mead's house was the only one on the street with all its lights blazing, bright and lively among the dark and silent houses around it.

(v) Mention two dangers that the author is warning us against, through this story.
Suggest an alternative title for the story. Give one reason for your choice. [4]

Ans :
Two dangers the author warns against: first, the danger of society becoming completely enslaved to technology (particularly television), losing independent thought and human connection; second, the danger of conformity - a society that punishes anyone who thinks or behaves differently, treating individuality as a mental illness.
Alternative title: "The Last Walker" - this title captures Mead's isolation as the only person who still walks for pleasure, symbolising how close society has come to completely abandoning human freedom and independent activity.

SECTION-D

(Answer one or more questions from this Section.)

POETRY

(Treasure Chest – A Collection of Poems and Short Stories)

QUESTION 6.

Read the following extract from Maya Angelou's poem, 'When Great Trees Fall', and answer the questions that follow:

When great trees fall,
rocks on distant hills shudder,
lions hunker down
in tall grasses,
and even elephants
lumber after safety.

(i) What three images from the natural world does Angelou use to describe the effect of great trees falling? [3]

Ans :
Three images from the natural world: rocks on distant hills shudder; lions hunker down in the tall grasses; and even elephants lumber away seeking safety. These images show that when something as mighty as a great tree falls, the impact is felt across the entire natural world.

(ii) Angelou compares great trees to great souls.
Mention two ways in which this comparison is appropriate.
What is the mood created by the lines in the above extract? [3]

Ans :
The comparison of great trees to great souls is appropriate because, like great trees, great souls provide shelter, strength, and a sense of security to those around them. Just as a falling tree sends shockwaves through the forest, the death of a great soul shakes the whole community. The mood created in the extract is one of sorrow, fear, and sadness.

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(iii) What words does the poet use to describe the condition of the air around us when great souls die?
What feeling is being expressed in the line, 'We breathe, briefly'? [3]

Ans :
The poet describes the air as having "a brand new smell" - something has changed irreversibly, and the world feels different. The line "We breathe, briefly" expresses shock, grief, and helplessness after the death of a great soul.

(iv) What, according to the poet, are the two things we remember and regret when a great soul dies ?
What happens to our souls when great souls die? [3]

Ans :
When a great soul dies, we remember and regret the kind words left unsaid and the promised walks never taken. Our own souls, the poet says, shrink and shrivel; we feel diminished, as though a part of ourselves has been lost along with the great soul.

(v) 'Angelou's poem is about the lasting influence of great souls.'
Explain the above statement briefly.
What aspect of the poem appeals to you?
Give one reason for your response. [4]

Ans :
Angelou's poem argues that great souls leave a lasting imprint on the world. Their goodness, wisdom, and influence continue to inspire people even after their death. The aspect of the poem that is most appealing is its use of vivid natural imagery to express a deeply human experience. By describing grief through the reactions of lions, elephants, and rocks, Angelou makes loss feel universal and timeless, showing that grief is felt by all living beings.

QUESTION 7.

Read the following lines from Sukumar Ray's poem, 'The Power of Music' and answer the questions that follow:

When summer comes, we hear the hums
Bhisma Lochan Sharma.
You catch his strain on hill and plain from Delhi down to Burma.

(i) What is Bhisma Lochan Sharma known for?
When can one hear him?
Explain the following words from the given extract: 'You catch his strain'. [3]

Ans :
Bhisma Lochan Sharma is known for his loud and extraordinary singing voice, which could be heard across great distances. One could hear him in summer, and "You catch his strain" means that his singing or musical notes could be heard everywhere across hills and plains.

(ii) How can we tell that his singing was not appreciated by the people who heard him? [3]

Ans :
We can tell his singing was not appreciated because people react to it with horror rather than pleasure. They try desperately to escape the sound - animals flee, people suffer, and the environment itself seems to protest. His singing is described in terms of its terrible effect on listeners rather than any beauty or enjoyment it brings.

(iii) The poet uses ridiculous images to exaggerate the effect of Bhisma Lochan Sharma's voice on his listeners. Mention any three such images. [3]

Ans :
Three ridiculous images used by the poet are: buffaloes running away in panic; people becoming distressed and trying to escape; and animals reacting wildly to the unbearable sound of his singing. These exaggerated images create humour and show the terrible effect of his voice.

(iv) How does the poet describe the billy goat which appears at the end of the poem?
What does it do to help bring relief to the suffering people? [3]

Ans :
The billy goat is described as a fearless and strong creature that appears unexpectedly at the end of the poem. It helps bring relief to the suffering people by suddenly butting Bhisma Lochan Sharma with great force, which stops his terrible singing and finally frees everyone from their misery.

(v) Bring out the significance of the title of the poem.
Do you feel sympathy for Bhisma Lochan Sharma or for those who listened to him?
Give reasons for your response. [4]

Ans :
The title "The Power of Music" is ironic because music is generally associated with beauty and pleasure, but Bhisma Lochan Sharma's music creates chaos and suffering. The title highlights the comic effect of the poem and the unusual

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"power" of his singing. I feel more sympathy for the listeners because they suffer greatly due to Bhisma Lochan Sharma's terrible singing. They are helpless victims who are forced to endure his voice and desperately try to escape from it.

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ICSE EXAMINATION PAPER 2025
LITERATURE IN ENGLISH
ENGLISH PAPER - 2

Time allowed : 2 Hours **Maximum marks : 80**

1. Answer to this Paper must be written on the paper provided separately.
2. You will not be allowed to write during the first 15 minutes.
3. This time is to be spent in reading the question paper.
4. The time given at the head of this Paper is the time allowed for writing the answers.
5. The paper has four Sections.
6. Section A is compulsory – All questions in Section A must be answered.
7. You must attempt one question from each of the Sections B, C and D and one question from any Section of your choice.
8. The intended marks for questions or parts of questions are given in brackets [ ].

SECTION-A

(Attempt all questions from this Section.)

QUESTION 1.

Choose the correct answers to the questions from the given options. [16]

(Do not copy the questions, write ONLY the correct answers.)

(i) What does Antony describe as, 'thou bleeding piece of earth,'?
   (a) Caesar's robe that was stained with his blood
   (b) The blood-soaked spot on which Caesar lies
   (c) The bloodied pedestal on which Caesar fell
   (d) Caesar's lifeless body covered in blood

   Ans :

   (d) Caesar's lifeless body covered in blood
   In Shakespeare's Julius Caesar, Antony addresses Caesar's corpse as a "bleeding piece of earth" to highlight that Caesar—once a mighty ruler—now lies lifeless and bloodied on the ground. This vivid image underlines Antony's grief and foreshadows his determination to seek vengeance for Caesar's death.

(ii) When Brutus says, 'ambition's debt is paid', he means that _____.
   (a) Caesar's greed for power and possession had resulted in his death
   (b) Caesar had left seventy-five drachmas for every citizen of Rome
   (c) Mark Antony would be permitted to speak at Caesar's funeral
   (d) The conspirators would be punished for assassinating Caesar

   Ans :

   (a) Caesar's greed for power and possession had resulted in his death
   After Caesar's assassination, Brutus justifies the killing by calling it the payment for Caesar's "ambition." In the conspirators' eyes, Caesar's desire for absolute power endangered Rome's republican values, so they believed removing him was the price he paid for his ambition.

(iii) After Antony's speech following Caesar's assassination, the angry mob kills _____.
   (a) Cinna the conspirator
   (b) Cinna the poet
   (c) Decius Brutus
   (d) Cicero

   Ans :

   (b) Cinna the poet
   In the confusion and rage following Antony's funeral oration, the crowd mistakenly targets Cinna the poet, thinking he is Cinna the conspirator. Even after he protests that he is only a poet, the mob's anger boils over, and they kill him in a frenzy meant for the conspirators.

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(iv) When Antony says, 'He must be taught, and train'd, and bid go forth: A barren-spirited fellow,' he refers to _____
(a) Octavius
(b) Lucilius
(c) Lucius
(d) Lepidus

Ans :

(d) Lepidus
In Julius Caesar, after forming the Second Triumvirate, Antony criticizes Lepidus as someone who needs instruction and lacks independent spirit. He calls Lepidus "barren-spirited," meaning he has no real initiative or imagination, so Antony sees him merely as someone to be used and trained for their political purpose.

(v) Who were the members of the Second Triumvirate, formed to rule over Rome after Caesar's assassination?
(a) Julius Caesar, Crassus, Pompey
(b) Marcus Brutus, Caius Cassius, Casca
(c) Mark Antony, Octavius Caesar, Lepidus
(d) Octavius Caesar, Julius Caesar, Mark Antony

Ans :

(c) Mark Antony, Octavius Caesar, Lepidus
Following Caesar's assassination, power in Rome is shared by three leaders known as the Second Triumvirate. Mark Antony, Caesar's loyal friend; Octavius, Caesar's heir; and Lepidus, a high-ranking officer, form this alliance. Together, they seek to maintain control over Rome and avenge Caesar's death.

(vi) Which of the following words best describes Cassius's mood when he says:
"Come, Antony, and young Octavius, come,
Revenge yourselves alone on Cassius,"
(a) anxious
(b) regretful
(c) fearful
(d) frustrated

Ans :

(d) frustrated
Cassius, facing defeat and foreseeing possible disaster, sounds exasperated and resigned. He invites Antony and Octavius to take their revenge directly on him. Rather than showing simple fear or regret, his words express frustration and a readiness to accept whatever fate has in store.

(vii) In the poem, 'Haunted Houses', what does the speaker see at his fireside that the stranger cannot?
(a) the speaker only sees what is physically present
(b) the stranger can see the spirits while the speaker cannot
(c) the speaker sees both the present and the past
(d) the stranger sees both the present and the future

Ans :

(c) the speaker sees both the present and the past
In Longfellow's poem "Haunted Houses," the speaker senses not only the physical objects around him but also the lingering presence of past memories and spirits. A stranger, lacking personal ties to the place, would only see the present, but the speaker is deeply aware of past events and feelings.

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(viii) In the poem, 'The Glove and the Lions,' who does Count de Lorge "sigh for"?
(a) The lions that ramped and roared
(b) King Francis who loved a royal sport
(c) The nobles who filled the benches
(d) The beauteous lively dame

Ans :

(d) The beauteous lively dame
In Leigh Hunt's poem, Count de Lorge originally performs a daring act to retrieve a glove for a lady who carelessly tosses it among lions. However, her lack of appreciation makes him cast the glove back at her. Still, the poem implies his initial longing (sighing) is for that fair lady.

(ix) Select the option that shows the correct relationship between Statements (1) and (2) from Maya Angelou's poem, 'When Great Trees Fall':
Statement 1 : When great trees fall, the world is left permanently unstable.
Statement 2 : In the poem, the natural world is depicted as reacting with fear and uncertainty when great trees fall.
(a) (1) is false, but (2) is true.
(b) Both (1) and (2) are false.
(c) (1) is true, but (2) is false.
(d) Both (1) and (2) are true.

Ans :

(d) Both (1) and (2) are true.
Angelou's poem shows that when towering figures (great trees) are lost, the world does become unstable and fearful. Nature and people alike

react with uncertainty. So, both statements—(1) that the world is left permanently unstable and (2) that nature reacts with fear—correctly reflect the poem's portrayal of loss.

(x) The poem, A Considerable Speck, expresses Frost's _____
(a) love for the little organism
(b) respect for intelligent life
(c) indifference to the tiny creature
(d) anger at the mite's escape

Ans :

(b) respect for intelligent life
Robert Frost notices a tiny speck (a mite) on his page and realizes it exhibits purposeful, intelligent movement. Rather than squashing it, he honors this small life's capacity for thought and will. Through gentle humor, Frost reveals his respect for any hint of intelligence, no matter how small.

(xi) Which of the given options contains the figure of speech that appears in the following line from the poem, 'The Power of Music'?
And in the sky the featheréd fly turn turtle while They're winging,
(a) You're one month on in the middle of May
(b) Rainbow-tinted circles of light
(c) And life is too much like a pathless wood
(d) The wind lies asleep in the arms of the dawn

Ans :

(a) You're one month on in the middle of May
In "And in the sky the featheréd fly turn turtle while They're winging," repeated consonant sounds ("turn turtle," "featheréd fly") create alliteration. Line (a)—"You're one month on in the middle of May"—also features alliteration with repeated "m" sounds (month, middle, May), matching the style in the poem's line.

(xii) In the short story, 'With the Photographer', the narrator asks the photographer, "Is it me?" because _____.
(a) he is delighted with the photographer's skill
(b) he looks very handsome in the photograph
(c) he is unable to recognise his own face
(d) he is ashamed of how he looks in the picture

Ans :

(c) he is unable to recognise his own face
Stephen Leacock's humorous short story describes a photographer who heavily retouches the narrator's photo, making him nearly unrecognizable. When he sees the print, the narrator is shocked and wonders if it's really him, prompting the question, "Is it me?" due to the extreme modifications.

(xiii) In the short story, 'The Elevator' which of the following does Martin's father **NOT** do when Martin expresses his fear of the elevator?
(a) He dismisses Martin's concerns
(b) He encourages Martin to use the stairs
(c) He tells Martin to grow up and be brave
(d) He watches TV and ignores Martin's fear

Ans :

(b) He encourages Martin to use the stairs
Martin's father teases him, dismisses his fears, and tells him to be brave, but never suggests taking the stairs as an alternative. Instead of trying to help Martin avoid scary elevator rides, the father focuses on ridiculing Martin's fear or ignoring him, showing little sympathy or practical support.

(xiv) Choose the option that lists the sequence of events from Ray Bradbury's short story, The Pedestrian:

1. One night, as he was nearing home, he was stopped by a police car
2. Since his answers were considered odd and unacceptable, he was forced to enter the car and taken away
3. Leonard Mead loved to walk through the empty streets at night
4. A metallic voice from the car asked him a series of questions
   (a) 2, 1, 3, 4
   (b) 1, 3, 4, 2
   (c) 3, 1, 4, 2
   (d) 4, 1, 2, 3

Ans :

(c) 3, 1, 4, 2
Chronological order in Bradbury's dystopian story of an unusual pedestrian is as follows :
3. Leonard Mead loves walking at night.
1. One night, nearing home, a police car stops him.
4. A metallic voice questions him.
2. Finding his answers odd, the car forces him inside.

(xv) Where was Adjoa born?
(a) Nigeria
(b) Ghana
(c) Ethiopia
(d) Kenya

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Ans :

(b) Ghana
In the story featuring the character Adjoa (often from literary works referencing West African culture), she is identified as being from Ghana. This sets the backdrop for her experiences and highlights aspects of Ghanaian life or perspectives, distinguishing her origins from other African countries mentioned in the options.

(xvi) Why did M. Hamel have to leave the school after forty years of service?
(a) He was not allowed to teach French any longer
(b) He had grown tired of his job as a schoolteacher
(c) He was thought to be too strict in his ways
(d) He wanted to retire and take up farming

Ans :

(a) He was not allowed to teach French any longer
In Alphonse Daudet's "The Last Lesson," M. Hamel is forced to give up teaching French because the new authorities decree that only German can be taught in Alsace and Lorraine. After four decades of dedicated service, he must leave, making his final lesson deeply emotional for him and his students.

SECTION-B

(Answer one or more questions from this Section.)

DRAMA

(Julius Caesar by William Shakespeare)

QUESTION 2.

Read the extract from 'Julius Caesar' Act 3, Scene 2, given below and answer the questions that follow:

Antony : *Friends, Romans, countrymen, lend me your ears;*
I come to bury Caesar, not to praise him;
The evil that men do lives after them;
The good is oft interred with their bones;
So let it be with Caesar. The noble Brutus
Hath told you Caesar was ambitious;
If it were so, it was a grievous fault,
And grievously hath Caesar answer'd it.
Here, under leave of Brutus and the rest—
For Brutus is an honourable man;
So are they all, all honourable men—
Come I to speak in Caesar's funeral.

(i) What does Antony say he is there for? [3]
What does he say he is not there for?
What do you think he is actually there for?

Ans :

Antony says he has come to bury Caesar, fulfilling the funeral rites. He insists he is not there to praise Caesar, distancing himself from open adulation. In truth, he aims to sway public opinion against the conspirators. By appearing humble and obedient, Antony builds trust, then subtly incites outrage over Caesar's murder.

(ii) What were the three conditions that Brutus had laid down before allowing Antony to speak to the citizens of Rome? [3]

Ans :

Brutus insisted that Antony must not criticize the conspirators in his speech. He had to mention that he was speaking with their permission, preserving their honor. Additionally, Antony was required to address the people only after Brutus had finished, ensuring Brutus's version reached citizens first. Hence, Brutus believed he could shape the public's perception of their deed.

(iii) List the three arguments that Antony uses immediately after he speaks these lines to prove conclusively that Julius Caesar was not ambitious. [3]

Ans :

The three arguments are as follows :
1. Caesar thrice refused a crown, rejecting absolute power.
2. He wept with the poor, showing empathy rather than ambition.
3. He filled Rome's treasury with spoils from his campaigns, not keeping wealth for himself.

By highlighting these facts, Antony dismantles the claim that Caesar was driven by ambition. These points emphasize Caesar's humility and genuine concern for Rome.

(iv) Antony repeatedly uses certain words in his speech to describe Brutus.
What are they? Why does he do this? [3]

Ans :

Antony calls Brutus "an honourable man" repeatedly, appearing to commend him. However, the repeated phrase soon takes on a sarcastic tone that undermines Brutus's virtue. By echoing "honourable," Antony sows doubt and makes the crowd question whether the conspirators acted

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nobly or simply disguised their self-interest under the guise of honor.

(v) Which one argument of Antony's do you think had the greatest impact on his listeners? Give a reason to support your answer. [4]
What were the citizens' feelings towards Antony before he began his speech?
How do their feelings towards him change at the end of his speech?

Ans :

The reading of Caesar's will, promising money and public land, most powerfully moved the crowd. This final act of generosity contradicts accusations of ambition, revealing Caesar's genuine care for Rome.
Initially, the citizens were cautious or even supportive of Brutus. After Antony's emotional revelations, they rallied behind him, thirsting for revenge against the conspirators.

QUESTION 3.

Read the extract from 'Julius Caesar' Act 5, Scene 1, given below and answer the questions that follow:

Cassius : *Then, if we lose this battle,*
You are contented to be led in triumph
Through the streets of Rome?
Brutus : *No, Cassius, no: think not, thou noble Roman,*
That ever Brutus will go bound to Rome;
He bears too great a mind. But this same day
Must end that work the ides of March begun;
And whether we shall meet again I know not.
Therefore our everlasting farewell take:
For ever, and for ever, farewell, Cassius!
If we do meet again, why, we shall smile;
If not, why then, this parting was well made.

(i) Why does Brutus say, 'No, Cassius, no'? [3]
What conditions may force Brutus to go bound to Rome?
Brutus says, 'And whether we shall meet again I know not.' What do these words imply?

Ans :

Brutus emphatically rejects Cassius's idea that he might be led as a prisoner if they lose. He refuses to surrender his honor under any conditions, declaring he will never go "bound to Rome." By saying, "And whether we shall meet again I know not," Brutus acknowledges the possibility of their deaths in battle.

(ii) To what does Brutus refer when he says: 'the work which the ides of March begun'? [3]
How was that work begun?
What political change would take place in Rome if Brutus and Cassius lose this battle?

Ans :

"The work which the ides of March begun" refers to Caesar's assassination, initiated to protect Rome from tyranny. It started on March 15th when Caesar was stabbed. If Brutus and Cassius fail at Philippi, Antony and Octavius will seize power, thus overturning the Republican ideals Brutus wanted to safeguard.

(iii) Earlier in this scene, Cassius had confided to Messala a strange occurrence that he had observed when his army was on its way from Sardis to Philippi. [3]
Describe this strange occurrence.

Ans :

As they traveled from Sardis to Philippi, Cassius saw two eagles devouring food from his soldiers' hands. The next day, the eagles vanished, replaced by ravens and crows hovering ominously. Cassius took this sudden shift as a bad omen, foreshadowing defeat and tragedy in the approaching conflict.

(iv) How does Brutus die? [3]
How does his manner of dying contradict the philosophy by which he had lived his life?

Ans :

Brutus dies by running onto his own sword, held out by Strato. Although he once claimed suicide contradicted his Stoic beliefs, he chooses death over capture, prioritizing personal honor above his earlier philosophy. This final action highlights the tension between his principled ideals and the harsh reality of potential disgrace.

(v) At the end of the play, Antony calls Brutus, 'the noblest Roman of them all'. Why does he say this? [4]
What does this reveal of Antony's character?

Ans :

Antony calls Brutus "the noblest Roman of them all" because Brutus alone joined the conspiracy for Rome's welfare, not out of envy or ambition. This statement shows Antony's fair-minded nature: even though they were enemies, Antony admires Brutus's honorable motives, distinguishing him from the other conspirators driven by self-interest.

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SECTION-C

(Answer one or more questions from this Section)

PROSE - SHORT STORIES

(Treasure Trove – A Collection of Poems and Short Stories)

QUESTION 4.

Read the following extract from William Sleater's short story, 'The Elevator' and answer the questions that follow:

Martin felt nervous when he got back to the building after school. But why should he be afraid of an old lady? He felt ashamed of himself. He pressed the button and stepped into the elevator, hoping that it would not stop, but it stopped on the third floor. Martin watched the door slide open…

(i) Who entered the elevator when the door slid open? [3]
Describe this person.

Ans :

A large, heavyset older woman steps in. She barely speaks and gazes coldly ahead, making Martin uneasy. Her bulk crowds the small elevator, and her eerie silence adds to Martin's discomfort. Her fixed stare, pale appearance, and intimidating presence amplify his fear each time they share that cramped space.

(ii) Why was Martin afraid of using this elevator? [3]

Ans :

Martin fears the rickety, claustrophobic elevator, but more specifically, he dreads encountering the silent, unsettling woman who rides it. Her looming figure and unnerving stare fuel his anxiety. Compounded by the elevator's narrow interior and creaking sounds, Martin can't shake the feeling that something sinister might happen inside those metal walls.

(iii) What led to Martin's fall down the stairs? [3]
What did it result in?

Ans :

Terrified of meeting the woman again, Martin opts for the stairs instead of the elevator. In his rush and panic, he slips and tumbles, breaking his leg. This injury forces him to wear a cast, ultimately leaving him no choice but to use the very elevator he dreads.

(iv) How does the story end? [3]
Bring out the element of horror in the ending.

Ans :

In the final scene, Martin, trapped in his cast, enters the elevator and faces the woman again. She utters his name—"Hello, Martin"—and the doors slide shut, leaving the reader with a chilling sense of doom. This abrupt ending heightens the horror, implying something dreadful may happen behind those closed doors.

(v) What was Martin's father's opinion of him? [4]
What does this reveal to us about his father's character?

Ans :

Martin's father sees him as overly timid and imagines he is simply exaggerating the entire situation. He dismisses Martin's fears, telling him to "grow up" and use the elevator. This response reveals the father's unsympathetic nature and lack of understanding, showing he is quick to judge rather than offer support.

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QUESTION 5.

Read the following extract from Alphonse Daudet's short story, 'The Last Lesson' and answer the questions that follow:

"My children, this is the last lesson I shall give you. The order has come from Berlin to teach only German in the schools of Alsace and Lorraine. The new master comes tomorrow. This is your last French lesson. I want you to be very attentive.
What a thunder-clap these words were to me! Oh the wretches; that was what they had put up at the town-hall!"

(i) What does the word, 'that' in the extract refer to? [3]
What other 'bad news' had the villagers received from the bulletin board outside the town-hall?

Ans :

"That" refers to the new order from Berlin requiring only German to be taught in Alsace and Lorraine. The villagers often received bad news from that bulletin board, such as announcements about lost battles, new army drafts, or forced requisitions. Now, the forced switch from French to German was another harsh blow.

(ii) How does the narrator describe the daily bustle at the start of a typical school day? [3]

Ans :

On a usual school morning, the narrator describes a lively, noisy scene with students racing in, desks banging, and the teacher's ruler tapping to keep order. People outside would bustle about their daily tasks, and the sounds of opening and closing desks created a familiar chaos before lessons properly began.

(iii) What was different on that morning when he arrived late for school? [3]

Ans :

That morning felt eerily quiet and solemn. The usual clatter of desks and chatter was missing. M. Hamel wore his special Sunday clothes, and the entire class, including elderly villagers, sat silently like guests at an important ceremony. This solemn atmosphere made the narrator's late arrival feel more uncomfortable than ever.

(iv) What thoughts filled the narrator's head when he heard the above announcement? [3]

Ans :

When M. Hamel announced it was the last French lesson, the narrator felt shock and regret. He suddenly treasured every word of French, remembering times he'd skipped lessons or resented homework. He realized how precious his language was, panicking that he might never properly learn or hear it taught again.

(v) What does M. Hamel urge his listeners never to forget? [4]
M. Hamel writes a few words on the board at the end of the lesson. What were they?
Wheat does he hope to inspire through his words and actions on the day?

Ans :

M. Hamel urges everyone to preserve their French identity and never forget their language. At the end, he writes "Vive La France!" on the board. Through this bold farewell, he hopes to inspire enduring pride and resistance. Even though they must learn German officially, he wants the French spirit to remain unbroken.

SECTION D

(Answer one or more questions from this Section)

POETRY

(Treasure Trove – A Collection of Poems and Short Stories)

QUESTION 6.

Read the following extract from Leigh Hunt's poem, 'The Glove and the Lions' and answer the questions that follow :

And truly 'twas a gallant thing to see that crowning show,
Valour and love, and a king above, and the royal beasts below.

(i) Describe the scene at the beginning of the poem. [3]

Ans :

At the start, King Francis sits high above a grand arena, surrounded by nobles on benches overlooking fierce lions in a pit. Trumpets sound, and excited spectators watch the majestic beasts pace and roar. The atmosphere is charged with both regal splendor and the anticipation of a dangerous, thrilling show.

(ii) "Leigh Hunt uses vivid sound and visual images to describe the contest between the royal beasts in the pit." Justify with close reference to the text. [3]

Ans :

Hunt evokes the lions' snarls and roars echoing around the pit, intensifying the crowd's excitement. We picture their gleaming eyes, powerful bodies, and sweeping tails as they circle each other before the fight. Through words like "ramped" and "roared," the poem immerses us in the raw spectacle of sight and sound.

(iii) Who was the 'beauteous lively dame' mentioned in the poem? [3]
What did she do?
What prompted her to do this?

Ans :

She is a noblewoman watching the lion fight, admired for her captivating looks and spirited demeanor. To test Count de Lorge's devotion, she intentionally drops her glove into the lions' pit, expecting him to retrieve it as proof of his courage and unwavering love for her.

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(iv) Explain the following lines in your won words: [3]

(a) 'smiling lips and sharp britht eyes which always seemed the same'

(b) 'the occasion is divine'

(c) 'Faith, gentlemen, we're better here than there'

Ans :

(a) These words describe the lady's constant, somewhat mysterious expression. Her pleasant smile and piercing gaze never change, suggesting a calm self-confidence or possible hidden intentions.

(b) This phrase implies that the event or moment is so grand and impressive it feels almost sacred. It reflects the court's belief that witnessing such bravery is an extraordinary, even heavenly, opportunity.

(c) Here, someone remarks they prefer staying safely on the benches rather than being in the pit. They acknowledge the lions' danger and believe remaining on the spectators' side is far wiser.

(v) When King Francis exclaims, "rightly done!", what action of Count de Lorge does the applaud? [4]
Why do you think the Count behaved the way he did?

Ans :

The King praises Count de Lorge for throwing the retrieved glove back at the lady's face, rejecting her manipulative test of his bravery. The Count's bold move reflects both resentment for her callous challenge and a determination to preserve his self-respect rather than perform shallow heroics for her amusement.

QUESTION 7.

Read the following extract from Robert Frost's poem, 'A Considerable Speck' and answer the questions that follow :

This was no dust speck by my breathing blown,
But unmistakably a living mite
With incinations it could call its own.

(i) What did the narrator first imagine the 'speck' to be? [3]
What does his use of the words 'speck' and 'mite' tell us about it?

Ans :

At first, the narrator believed it was merely a speck of dust blown by his breath. Calling it a "speck" and "mite" emphasizes its tiny, barely visible nature. These terms show the narrator's initial assumption that the thing was insignificant, until he realized it was actually alive.

(ii) What was the narrator doing when he spotted the speck? [3]
Which two words from the poem helped you come to this conclusion?

Ans :

He was in the midst of writing when he noticed the speck moving on his paper. Clues like "line" and "writing" in the poem suggest he had just begun composing text. Spotting the mite on his page made him pause and observe it more closely.

(iii) What made him realise that he was dealing with 'an intelligence'? [3]

Ans :

He saw the speck pausing, then purposefully altering its path. This intentional movement suggested more than random drifting—it showed planning or awareness. The narrator recognized that only a living creature with some form of thought or will could change direction to avoid danger while crawling across the page.

(iv) Why did the narrator conclude that the mite had feet? [3]

Ans :

When the speck adjusted its path in tiny but deliberate steps, the narrator concluded it must have feet. Dust would move chaotically with a breath or breeze, but this creature's controlled motions indicated small, functioning limbs. Its clear effort to sidestep the narrator's pen confirmed it had definite, active feet.

(v) Describe the narrator's initial response to the speck. [4]
What did he eventually decide to do about it?
Why does he make this decision?
What does this decision reveal of his character?

Ans :

Initially, the narrator thought of squashing it because it interfered with his writing. However, he decided to spare the mite, moved by its intelligence. This choice shows his respect for any form of awareness, no matter how small. His compassion and open-mindedness highlight a gentle, thoughtful side to his character.

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DRAMA

Julius Caesar

By William Shakespeare

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INTRODUCTION

The play Julius Caesar by William Shakespeare is a historical drama set in ancient Rome. It tells the story of the events leading up to the assassination of Julius Caesar and the chaos that follows. The play explores themes like ambition, power, loyalty, and betrayal. It begins with Caesar's growing popularity, which worries some Roman leaders. They plot to kill him to protect the Republic, but his death leads to conflict, speeches that stir the people, and a tragic civil war.

ABOUT THE AUTHOR

William Shakespeare (1564–1616) is widely regarded as one of the greatest playwrights and poets in English literature. Born in Stratford-upon-Avon, England, Shakespeare produced a remarkable body of work, including 39 plays, 154 sonnets, and two long narrative poems. Known as the Bard of Avon, his plays are celebrated for their rich language, complex characters, and timeless themes. Some of his most famous works include Romeo and Juliet, Hamlet, Macbeth, and Othello. Julius Caesar, one of his renowned tragedies, explores themes of power, betrayal, and honor. His works continue to influence literature and drama worldwide.

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MAIN CHARACTERS

1. **Julius Caesar :** A powerful Roman leader whose ambition and arrogance lead to his assassination. Despite his death in Act III, his influence shapes the events that follow.
2. **Brutus :** A noble Roman and close friend of Caesar who joins the conspiracy out of a sense of honor and duty to Rome. He is torn between loyalty to Caesar and his commitment to the Republic.
3. **Cassius :** The mastermind behind the conspiracy against Caesar, motivated by envy and political rivalry. He manipulates others, including Brutus, to achieve his goals.
4. **Mark Antony :** A loyal friend of Caesar who seeks to avenge his death. His powerful oratory turns the Roman populace against the conspirators.
5. **Octavius Caesar :** Julius Caesar's adopted heir and one of the leaders of the Second Triumvirate. He emerges as a shrewd and authoritative figure by the play's end.
6. **Calpurnia :** Julius Caesar's wife, who warns him against going to the Senate on the Ides of March, foreseeing danger through her dreams.

MORAL OF THE DRAMA

The moral of Julius Caesar teaches that greed for power and betrayal can lead to terrible consequences. The conspirators, like Brutus and Cassius, think killing Caesar will save Rome from a dictator. But their plan causes chaos and war instead. The play shows that using violence or betrayal, even if it seems like the right thing, only brings more problems and harm to everyone involved.

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CHAPTER 1

JULIUS CAESAR : ACT 3

SUMMARY

SCENE 1

This scene captures the climactic assassination of Caesar, the conspirators' justifications, and Antony's masterful manipulation to prepare for revenge, setting the stage for the unfolding chaos in Rome.

1. WARNINGS IGNORED

- Artemidorus's Letter : Artemidorus tries to hand Caesar a letter warning him about the conspiracy, but Caesar dismisses it, prioritizing public matters over personal ones.
- Soothsayer's Warning : The Soothsayer also tries to warn Caesar, but he ignores it.

2. THE ASSASSINATION BEGINS

- Cassius's Fear : Cassius grows anxious, thinking the plot has been discovered.
- Antony Distracted : Trebonius leads Antony away from the Senate, ensuring he is not present during the assassination.

3. CAESAR'S REFUSAL AND DEATH

- Metellus's Plea : Metellus Cimber kneels before Caesar, begging for his brother Publius Cimber's return to Rome.
- Caesar's Response : Caesar refuses, comparing his resolve to the constancy of the Northern Star.
- The Stabbing : Casca strikes first, followed by the conspirators, with Brutus delivering the final blow.
- Caesar's Last Words : Shocked by Brutus's betrayal, Caesar utters, "Et tu, Brute?" and dies.

4. AFTERMATH OF THE ASSASSINATION

- Conspirators Celebrate : The conspirators rejoice, smearing Caesar's blood on their hands to symbolize freedom and peace for Rome.
- Antony's Message : Antony sends his servant to assure the conspirators of his loyalty if they spare him.

5. ANTONY MEETS THE CONSPIRATORS

- Antony's Grief : Antony mourns Caesar's death, calling his body a tragic end for a great man.
- Antony's Offer : Antony asks to die beside Caesar if the conspirators plan to kill him, but Brutus denies his request.
- Handshake of Deceit : Antony shakes hands with the conspirators, outwardly aligning with them while secretly vowing revenge.

6. THE FUNERAL AGREEMENT

- Antony's Plea : Antony asks to speak at Caesar's funeral.
- Cassius's Doubts : Cassius opposes the idea, fearing Antony will incite the crowd.
- Brutus's Approval : Brutus permits Antony to speak, with conditions that he cannot blame the conspirators and must speak positively of Caesar.

7. ANTONY'S TRUE INTENTIONS

- Antony's Soliloquy : Left alone with Caesar's body, Antony reveals his true intentions. He vows to avenge Caesar's death and predicts civil war and Rome's destruction.

8. OCTAVIUS'S WARNING

- Octavius's Servant : Antony advises Octavius's servant to keep Octavius out of Rome temporarily.
- Plan in Motion : Antony plans to gauge the public's reaction during his funeral speech to decide the next steps.

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SCENE 2

This scene demonstrates Antony's masterful manipulation of rhetoric to turn public opinion against the conspirators, setting the stage for civil unrest and conflict.

1. BRUTUS ADDRESSES THE CROWD

- The plebeians gather in the Forum; some follow Cassius, while others stay to hear Brutus.
- Brutus's Justification : Brutus explains Caesar's assassination, stating that he loved Caesar as much as anyone but valued Rome more.
- He claims Caesar's ambition threatened Rome's freedom and argues that his actions were for the greater good of the Republic.
- Brutus appeals to the crowd's sense of honor, inviting any dissenters to speak up.
- Reaction : The crowd is impressed by his speech and praises Brutus, calling him honorable.

2. ANTONY'S FUNERAL ORATION

- Opening Tone : Antony begins his speech with subtle sarcasm, referring to Brutus and the conspirators as "honourable men."
- Caesar's Virtues : Antony highlights Caesar's compassion for the poor, his refusal of the crown, and his contributions to Rome's wealth.
- He questions whether such acts align with the accusation of ambition.

3. THE CROWD'S SHIFT

- Antony avoids directly inciting rebellion, claiming he would rather wrong Caesar than dishonor Brutus and the others.
- He subtly stirs the crowd by suggesting Caesar's love for them was great, though he withholds revealing Caesar's will initially to avoid provoking them.

4. EMOTIONAL APPEAL

- Caesar's Cloak : Antony evokes sympathy by showing Caesar's bloodied cloak, recounting his betrayal, and emphasizing Brutus's role in the assassination.
- This imagery of Brutus's betrayal as the most painful blow moves the crowd emotionally, stirring unrest.

5. CAESAR'S WILL

- Antony reads Caesar's will, revealing that Caesar left his wealth and personal gardens to the people of Rome.
- The revelation enrages the mob, who now view Caesar as a generous leader betrayed by the conspirators.

6. THE AFTERMATH

- The mob riots, vowing to burn the homes of the conspirators and honor Caesar.
- Antony's Success : Antony celebrates the chaos his speech has caused.
- Arrival of Allies : Lepidus and Octavius Caesar arrive in Rome, and Antony learns that Cassius and Brutus have fled, further solidifying his triumph.

SCENE 3

This short yet powerful scene illustrates the dangerous consequences of mob mentality and how Antony's manipulation of the crowd's emotions has plunged Rome into chaos. It also underscores the growing unrest and foreshadows the wider violence to come.

1. CINNA THE POET ENCOUNTERED

- Cinna the poet is stopped by an angry mob while on his way to attend Caesar's burial.
- The mob, already riled up by Antony's speech, begins interrogating him, bombarding him with questions about his identity and purpose.

2. MISTAKEN IDENTITY

- When Cinna introduces himself, the mob mistakes him for Cinna the conspirator.
- Despite his pleas and insistence that he is a poet and not a conspirator, the mob refuses to listen.

3. BRUTALITY OF THE MOB

- The mob, driven by blind rage, declares that even bad poetry is reason enough to kill him.
- They proceed to beat Cinna the poet to death, showcasing their uncontrollable anger and irrationality.

4. FURTHER CHAOS

- After killing Cinna, the mob continues its rampage, shouting out the names of the conspirators and vowing to loot and burn their homes.

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MULTIPLE CHOICE QUESTIONS

SCENE 1

1. What does Caesar say about the Ides of March?
(a) It has passed.
(b) It has come but not gone.
(c) He fears it.
(d) It is a lucky day.

Ans :

(b) It has come but not gone.

The Soothsayer warns Caesar that although the Ides of March has arrived, danger is still present. This foreshadows the unfolding events of Caesar's assassination later in the scene.

2. Who gives Caesar a letter warning him of the plot?
(a) Brutus
(b) Decius
(c) Artemidorus
(d) Trebonius

Ans :

(c) Artemidorus

Artemidorus attempts to warn Caesar by handing him a letter revealing the conspiracy against him. However, Caesar dismisses it, prioritizing public concerns over personal safety, which ultimately leads to his downfall.

3. What does Caesar prioritize over Artemidorus's letter?
(a) His safety
(b) Public matters
(c) Senate's respect
(d) Metellus's petition

Ans :

(b) Public matters

Caesar states that what concerns him personally must come last, demonstrating his focus on public duty. This decision reflects his arrogance and overconfidence, as he underestimates the danger.

4. What does Popilius wish Cassius?
(a) Good health
(b) Luck with the enterprise
(c) Safety in Rome
(d) Victory in battle

Ans :

(b) Luck with the enterprise

Popilius's ambiguous statement unsettles Cassius, who fears the plot has been discovered. However, Brutus reassures him that Popilius does not know their plans, as Caesar's demeanor remains unchanged.

5. What does Trebonius do during the assassination?
(a) Leads Antony away
(b) Stabs Caesar first
(c) Proclaims liberty
(d) Calms the crowd

Ans :

(a) Leads Antony away

Trebonius ensures that Antony is not present during Caesar's assassination by leading him out of the Senate chamber. This isolates Caesar and removes a potential defender.

6. What does Metellus Cimber plead to Caesar?
(a) Allow his brother's return
(b) Forgive Antony
(c) Delay the Senate
(d) Read Artemidorus's letter

Ans :

(a) Allow his brother's return

Metellus petitions Caesar to allow his banished brother, Publius Cimber, to return to Rome. This plea is part of the conspirators' strategy to distract Caesar and position themselves for the attack.

7. How does Caesar describe his decisions?
(a) Flexible
(b) Firm as the Northern Star
(c) Dependent on the Senate
(d) Temporary

Ans :

(b) Firm as the Northern Star

Caesar likens himself to the Northern Star, emphasizing his steadfastness and immovability. This metaphor highlights his arrogance and unwillingness to be swayed by others.

8. Who strikes Caesar first?
(a) Casca
(b) Brutus
(c) Cassius
(d) Cinna

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Ans :

(a) Casca

Casca delivers the first blow, signaling the start of the assassination. The conspirators then follow, with Brutus delivering the final stab.

9. What are Caesar's final words?
(a) "Rome shall rise."
(b) "Et tu, Brute? Then fall, Caesar."
(c) "Tyranny is dead."
(d) "I die for Rome."

Ans :

(b) "Et tu, Brute? Then fall, Caesar."

Caesar's last words express his shock and heartbreak at Brutus's betrayal. This line has become iconic, symbolizing ultimate betrayal by a trusted ally.

10. What does Cinna proclaim after Caesar's death?
(a) "Rome is free."
(b) "Liberty and freedom!"
(c) "Tyranny is dead!"
(d) "Rejoice, Senators!"

Ans :

(b) "Liberty and freedom!"

Cinna declares Caesar's death as the end of tyranny, portraying the assassination as an act of liberation for Rome. This reflects the conspirators' justification for their actions.

11. What symbolic act does Brutus suggest after the assassination?
(a) Bathe in Caesar's blood
(b) Burn Caesar's possessions
(c) Write a letter to the Senate
(d) Take Caesar's body to the market

Ans :

(a) Bathe in Caesar's blood

Brutus tells the conspirators to smear Caesar's blood on their hands and swords to symbolize their unity and their act of freeing Rome from tyranny.

12. Who reports Antony's reaction to Caesar's death?
(a) Trebonius
(b) Decius
(c) Cinna
(d) Metellus

Ans :

(a) Trebonius

Trebonius reports that Antony fled to his house in shock. This marks Antony's initial reaction before he later confronts the conspirators.

13. How does Antony react when he meets the conspirators?
(a) He demands their arrest.
(b) He offers his own life.
(c) He flees the Senate.
(d) He forgives them.

Ans :

(b) He offers his own life.

Antony expresses his grief by asking the conspirators to kill him beside Caesar if they intend to harm him.

14. How does Brutus reassure Antony?
(a) They will protect him.
(b) They will punish Caesar's enemies.
(c) They acted out of love for Rome.
(d) Antony can leave safely.

Ans :

(c) They acted out of love for Rome.

Brutus explains that the assassination was necessary for the greater good of Rome and assures Antony of his safety.

15. What condition does Brutus impose on Antony's speech?
(a) Do not blame the conspirators.
(b) Praise Brutus specifically.
(c) Leave Rome after the speech.
(d) Speak first before Brutus.

Ans :

(a) Do not blame the conspirators.

Brutus allows Antony to speak at Caesar's funeral but forbids him from criticizing the conspirators to prevent stirring public anger.

16. What does Antony vow in his soliloquy?
(a) To avenge Caesar's death
(b) To unite Rome
(c) To support Brutus
(d) To forgive the conspirators

Ans :

(a) To avenge Caesar's death

Left alone with Caesar's body, Antony swears revenge against the conspirators and predicts chaos in Rome.

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17. What does Antony predict for Rome?
(a) Prosperity
(b) Civil war and chaos
(c) Peace and unity
(d) A brighter future

Ans :

(b) Civil war and chaos

Antony foresees bloodshed and destruction, describing a future filled with violence as revenge for Caesar's death.

18. Who brings news of Octavius's approach to Rome?
(a) Antony's servant
(b) Octavius's servant
(c) A messenger
(d) Brutus

Ans :

(b) Octavius's servant

Octavius's servant informs Antony that Octavius is near Rome, setting the stage for the power struggle to follow.

19. What does Antony describe Rome as?
(a) Mourning and dangerous
(b) Victorious and strong
(c) Peaceful and united
(d) Fearful and weak

Ans :

(a) Mourning and dangerous

Antony warns Octavius's servant that Rome is unsafe following Caesar's assassination.

20. What does Antony plan to do with Caesar's body?
(a) Display it in the marketplace
(b) Bury it privately
(c) Burn it immediately
(d) Send it to Octavius

Ans :

(a) Display it in the marketplace

Antony plans to present Caesar's body to the people as part of his funeral speech, aiming to stir their emotions.

21. What phrase does Antony use to foreshadow war?
(a) "Cry havoc and let slip the dogs of war."
(b) "Rome shall burn in fury."
(c) "War will consume the city."
(d) "Caesar shall rise in vengeance."

Ans :

(a) "Cry havoc and let slip the dogs of war."

Antony uses this phrase to predict the chaos and violence that will follow Caesar's assassination.

22. What does Antony say about Caesar's wounds?
(a) They beg for justice.
(b) They show tyranny.
(c) They prove his weakness.
(d) They will heal Rome.

Ans :

(a) They beg for justice.

Antony personifies Caesar's wounds as crying out for revenge, emphasizing the gravity of the assassination.

23. How does Antony plan to use Caesar's funeral?
(a) To turn the crowd against the conspirators
(b) To unite the Senate
(c) To announce Octavius as leader
(d) To leave Rome peacefully

Ans :

(a) To turn the crowd against the conspirators

Antony intends to use his funeral speech to sway the public against the conspirators and ignite rebellion.

24. Who does Antony warn about the current state of Rome?
(a) Octavius
(b) Brutus
(c) Cassius
(d) Trebonius

Ans :

(a) Octavius

Antony advises Octavius to stay away from Rome temporarily, warning him of the instability after Caesar's death.

25. What does Antony predict about Caesar's spirit?
(a) It will seek revenge.
(b) It will guide Rome to peace.
(c) It will haunt Brutus alone.
(d) It will be forgotten.

Ans :

(a) It will seek revenge.

Antony predicts that Caesar's spirit will avenge his death, bringing destruction and chaos to Rome.

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26. "The ides of March are come."
"Ay, Caesar, but not gone."
These lines suggest that the Soothsayer is _____.
(a) persistent
(b) fearful
(c) indifferent
(d) confident

Ans :

(a) persistent

The Soothsayer's response emphasizes his persistence in warning Caesar that the danger is not yet over.

27. "What touches us ourself shall be last served."
"Delay not, Caesar; read it instantly."
These lines reflect that Caesar is _____.
(a) arrogant
(b) cautious
(c) humble
(d) dismissive

Ans :

(d) dismissive

Caesar dismisses Artemidorus's urgent plea, prioritizing public matters over his personal safety, which highlights his dismissive attitude.

28. "I wish your enterprise today may thrive."
"For look, he smiles, and Caesar doth not change."
These lines suggest that Cassius is _____.
(a) relieved
(b) suspicious
(c) confident
(d) nervous

Ans :

(b) suspicious

Popilius Lena's ambiguous statement raises Cassius's suspicion, though Brutus reassures him that their plot remains undiscovered.

29. "I am constant as the Northern Star,
Of whose true fixed and resting quality there is no fellow in the firmament."
These lines show that Caesar is _____.
(a) resolute
(b) fearful
(c) forgiving
(d) regretful

Ans :

(a) resolute

Caesar compares himself to the Northern Star to emphasize his unwavering nature and refusal to pardon Publius Cimber.

30. "Et tu, Brute? Then fall, Caesar."
"Liberty! Freedom! Tyranny is dead!"
These lines reflect that Caesar feels _____.
(a) betrayed
(b) hopeful
(c) indifferent
(d) vengeful

Ans :

(a) betrayed

Caesar's final words reveal his sense of betrayal by Brutus, followed by the conspirators proclaiming freedom from tyranny.

31. When Caesar says, "The ides of March are come," the Soothsayer responds that _____.
(a) the danger has passed
(b) Caesar is safe
(c) the ides of March are not gone
(d) the gods will protect Caesar

Ans :

(c) the ides of March are not gone

The Soothsayer's response emphasizes that the prophesied danger is still present, serving as a forewarning of Caesar's assassination.

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32. When Artemidorus asks Caesar to read his letter, Caesar _____.
(a) refuses, saying personal matters must wait
(b) reads it immediately
(c) hands it to Brutus
(d) accuses Artemidorus of madness

Ans :

(a) refuses, saying personal matters must wait

Caesar dismisses Artemidorus's urgent plea, prioritizing public concerns over his safety, showcasing his arrogance and overconfidence.

33. When Popilius Lena wishes Cassius good fortune, Cassius _____.
(a) ignores him
(b) becomes suspicious that their plot is discovered
(c) confesses the conspiracy to Popilius
(d) decides to flee the Senate

Ans :

(b) becomes suspicious that their plot is discovered

Popilius's cryptic comment alarms Cassius, making him fear that their conspiracy to assassinate Caesar has been revealed.

34. When Caesar says, "I am constant as the Northern Star," he is referring to _____.
(a) his inflexibility and resolute nature
(b) his love for Rome
(c) his desire to pardon Publius Cimber
(d) his fear of betrayal

Ans :

(a) his inflexibility and resolute nature

Caesar compares himself to the unchanging Northern Star to assert his unwavering resolve, particularly in refusing to pardon Publius Cimber.

35. When Caesar utters, "Et tu, Brute? Then fall, Caesar," he expresses _____.
(a) anger at Brutus
(b) betrayal and resignation
(c) relief at his death
(d) forgiveness for Brutus

Ans :

(b) betrayal and resignation

Caesar's final words reflect his heartbreak at Brutus's betrayal and his acceptance of death, as it comes from someone he deeply trusted.

36. Choose the option that lists the correct sequence of events during Caesar's final moments.
1. Caesar refuses to pardon Publius Cimber.
2. The conspirators kneel before Caesar.
3. Casca strikes the first blow.
4. Caesar utters, "Et tu, Brute?" and falls.

(a) 2, 1, 3, 4
(b) 1, 2, 4, 3
(c) 3, 2, 1, 4
(d) 2, 4, 3, 1

Ans :

(a) 2, 1, 3, 4

The conspirators kneel to distract Caesar, he refuses to pardon Cimber, Casca initiates the attack, and Caesar falls after recognizing Brutus's betrayal.

37. Choose the correct sequence of the conspirators' actions after Caesar's death.
1. The conspirators bathe their hands in Caesar's blood.
2. They proclaim liberty and freedom in the streets.
3. Brutus addresses the Senators and calms them.
4. They prepare to speak at the pulpit.

(a) 1, 3, 2, 4
(b) 2, 3, 1, 4
(c) 3, 1, 2, 4
(d) 1, 2, 3, 4

Ans :

(d) 1, 2, 3, 4

The conspirators first bathe in Caesar's blood, proclaim liberty, calm the Senators, and then prepare to justify their actions to the people.

38. Choose the option that lists the sequence of Brutus's instructions to Antony.
1. Antony must not blame the conspirators.
2. Antony can speak at Caesar's funeral.
3. Antony must speak in the same pulpit as Brutus.
4. Antony must highlight Caesar's greatness.

(a) 2, 1, 4, 3
(b) 1, 2, 3, 4
(c) 4, 1, 3, 2
(d) 2, 3, 1, 4

Ans :

(b) 1, 2, 3, 4

Brutus allows Antony to speak under conditionsAntony must not blame the conspirators, speak in the same pulpit, and focus on Caesar's greatness.

39. Choose the sequence of Antony's actions after the conspirators leave.
Antony vows revenge for Caesar's death.
Antony predicts civil strife in Rome.
Antony mourns Caesar and apologizes to his body.
Antony sends a message to Octavius.

(a) 3, 1, 2, 4
(b) 1, 3, 4, 2
(c) 4, 3, 1, 2
(d) 2, 4, 3, 1

Ans :

(a) 3, 1, 2, 4

Antony first mourns Caesar, vows revenge, predicts chaos in Rome, and finally sends a message to Octavius to prepare for the turmoil.

40. Choose the option that lists the sequence of warnings Caesar ignores before his death.

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1. The Soothsayer reminds Caesar of the Ides of March.
2. Artemidorus asks Caesar to read his letter.
3. Decius lures Caesar to the Senate with flattery.
4. Popilius Lena wishes the conspirators luck.

(a) 1, 2, 3, 4
(b) 2, 1, 4, 3
(c) 1, 3, 4, 2
(d) 4, 2, 1, 3

Ans :

(a) 1, 2, 3, 4

Caesar first dismisses the Soothsayer, ignores Artemidorus's letter, is flattered by Decius to attend the Senate, and fails to notice Popilius Lena's ominous comment.

41. Select the option that shows the correct relationship between statements (1) and (2):
Statement 1 : The Soothsayer warns Caesar that the Ides of March are not gone.
Statement 2 : Caesar dismisses the warning and proceeds to the Capitol.
(a) (1) is true and (2) is false.
(b) (2) is true and (1) is false.
(c) (1) is the cause for (2).
(d) (1) and (2) are independent of each other.

Ans :

(d) (1) and (2) are independent of each other.

The Soothsayer's warning is unrelated to Caesar's decision to proceed, as Caesar dismisses all warnings out of arrogance, not because he reflects on them.

42. Select the option that shows the correct relationship between statements (1) and (2):
Statement 1 : Popilius Lena wishes Cassius good fortune in his enterprise.
Statement 2 : Cassius fears that their conspiracy has been discovered.
(a) (1) is true and (2) is false.
(b) (2) is true and (1) is false.
(c) (1) is the cause for (2).
(d) (1) and (2) are independent of each other.

Ans :

(c) (1) is the cause for (2).

Popilius's ambiguous statement raises Cassius's suspicion, causing him to believe their plot has been exposed.

43. Select the option that shows the correct relationship between statements (1) and (2):
Statement 1 : Caesar declares he is as constant as the Northern Star.
Statement 2 : Caesar refuses to pardon Publius Cimber.
(a) (1) is true and (2) is false.
(b) (2) is true and (1) is false.
(c) (1) is the cause for (2).
(d) (1) and (2) are independent of each other.

Ans :

(c) (1) is the cause for (2).

Caesar uses the metaphor of the Northern Star to emphasize his firmness and refusal to change his decision about Publius Cimber's banishment.

44. Select the option that shows the correct relationship between statements (1) and (2):
Statement 1 : Casca strikes Caesar first, followed by the other conspirators.
Statement 2 : Caesar falls after uttering the words, "Et tu, Brute?"
(a) (1) is true and (2) is false.
(b) (2) is true and (1) is false.
(c) (1) is the cause for (2).
(d) (1) and (2) are independent of each other.

Ans :

(c) (1) is the cause for (2).

Casca's first strike begins the assassination, and Caesar succumbs to the combined attack after realizing Brutus's betrayal.

45. Select the option that shows the correct relationship between statements (1) and (2):
Statement 1 : Antony requests to speak at Caesar's funeral.
Statement 2 : Brutus agrees but warns Antony not to blame the conspirators.
(a) (1) is true and (2) is false.
(b) (2) is true and (1) is false.
(c) (1) is the cause for (2).
(d) (1) and (2) are independent of each other.

Ans :

(c) (1) is the cause for (2).

Antony's request prompts Brutus to grant permission under the condition that Antony refrains from criticizing the conspirators during his speech.

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SCENE 2

46. What do the Plebeians demand at the beginning of the scene?
(a) Justice
(b) Satisfaction
(c) Caesar's will
(d) Antony's speech

Ans :

(b) Satisfaction

At the beginning of the scene, the Plebeians demand an explanation for Caesar's assassination. They want to be assured that the murder was justified, reflecting their confusion and uncertainty about the events and the intentions of the conspirators.

47. What does Brutus ask Cassius to do?
(a) Speak to the crowd
(b) Take some Plebeians to another street
(c) Defend their actions publicly
(d) Join him in the pulpit

Ans :

(b) Take some Plebeians to another street

Brutus instructs Cassius to address a group of Plebeians in another street while he speaks to those gathered before him. This strategy allows both conspirators to explain their actions to different parts of the crowd simultaneously.

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48. What reason does Brutus give for killing Caesar?
(a) Caesar was a tyrant.
(b) Caesar was ambitious.
(c) Caesar betrayed Rome.
(d) Caesar ignored the Senate.

Ans :

(b) Caesar was ambitious.

Brutus justifies the assassination by claiming that Caesar's ambition threatened the freedom of Rome. He frames the act as a sacrifice to preserve the Republic rather than a personal betrayal.

49. What does Brutus claim about his love for Caesar?
(a) He loved Caesar less than others.
(b) He loved Caesar equally as others.
(c) He loved Rome more than Caesar.
(d) He never loved Caesar.

Ans :

(c) He loved Rome more than Caesar.

Brutus explains that while he deeply loved Caesar, his love for Rome and its welfare was greater. This statement demonstrates his belief in prioritizing the common good over personal loyalties.

50. How do the Plebeians react to Brutus's speech?
(a) They call him a traitor.
(b) They support him and praise his honor.
(c) They demand further explanation.
(d) They turn against him immediately.

Ans :

(b) They support him and praise his honor.

The Plebeians accept Brutus's justification for Caesar's assassination and praise him as honorable and noble, showing how easily they are swayed by persuasive rhetoric.

51. What promise does Brutus make regarding his own life?
(a) He will die for Rome if needed.
(b) He will never betray the Senate.
(c) He will protect the Plebeians.
(d) He will remain Caesar's ally.

Ans :

(a) He will die for Rome if needed.

Brutus declares that he would willingly die for Rome if it ever demanded his sacrifice. This statement highlights his loyalty to the Republic and his willingness to place the state above himself.

52. How do the Plebeians suggest honoring Brutus?
(a) By making him king
(b) By building a statue
(c) By giving him Caesar's position
(d) All of the above

Ans :

(d) All of the above

The Plebeians suggest honoring Brutus in several ways, such as building a statue or making him their leader, showing their admiration for his perceived nobility and patriotism.

53. Who does Brutus leave the Plebeians with?
(a) Cassius
(b) Antony
(c) The Senate
(d) Caesar's corpse

Ans :

(b) Antony

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Brutus departs after asking the Plebeians to listen to Antony speak about Caesar's virtues. He trusts Antony to reinforce their justification for the assassination.

54. What does Antony initially claim about his speech?
(a) It is a tribute to Caesar.
(b) It is for Brutus's sake.
(c) It will incite rebellion.
(d) It will praise Brutus.

Ans :

(b) It is for Brutus's sake.

Antony starts his speech by claiming he speaks only because Brutus permitted him to. This creates an appearance of deference, allowing him to gain the trust of the Plebeians before subtly challenging Brutus's claims.

55. How does Antony refer to Brutus and the conspirators?
(a) Tyrants
(b) Honorable men
(c) Traitors
(d) Murderers

Ans :

(b) Honorable men

Antony repeatedly refers to Brutus and the conspirators as "honorable men," using irony to undermine their credibility while maintaining a tone of respect to avoid suspicion.

56. What does Antony claim about Caesar's ambition?
(a) It was true.
(b) It was a lie.
(c) It lacked evidence.
(d) It was exaggerated by Brutus.

Ans :

(c) It lacked evidence.

Antony provides examples, such as Caesar refusing the crown, to challenge Brutus's claim of ambition, casting doubt on the justification for Caesar's assassination.

57. How does Antony describe the Plebeians' past feelings for Caesar?
(a) They hated him.
(b) They were indifferent to him.
(c) They once loved him.
(d) They distrusted him.

Ans :

(c) They once loved him.

Antony reminds the Plebeians of their previous loyalty to Caesar, questioning why they have so quickly abandoned their admiration for him.

58. What personal item does Antony use to evoke sympathy?
(a) Caesar's crown
(b) Caesar's will
(c) Caesar's mantle
(d) Caesar's sword

Ans :

(c) Caesar's mantle

Antony displays Caesar's mantle, pointing out the marks made by the conspirators' daggers, to elicit pity and stir the Plebeians' emotions.

59. How does Antony describe Brutus's betrayal?
(a) A necessary act
(b) The most unkindest cut of all
(c) A mistake made in haste
(d) A minor offense

Ans :

(b) The most unkindest cut of all

Antony describes Brutus's betrayal as the most painful blow to Caesar, emphasizing the deep trust Caesar had in Brutus and the devastating impact of his treachery.

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60. What does Antony claim about Caesar's will?
(a) It is private.
(b) It will make the Plebeians angry.
(c) It leaves gifts for the Plebeians.
(d) It names Antony as heir.

Ans :

(c) It leaves gifts for the Plebeians.

Antony reveals that Caesar's will includes provisions for the citizens of Rome, increasing their admiration for Caesar and anger toward the conspirators.

61. How do the Plebeians react to Caesar's will?
(a) They demand it be read.
(b) They dismiss it as a lie.
(c) They side with the conspirators.
(d) They remain silent.

Ans :

(a) They demand it be read.

The Plebeians are eager to hear the will after Antony hints at its contents, showcasing Caesar's generosity toward the Roman citizens.

62. What does Antony show to incite the Plebeians?
(a) Caesar's sword
(b) Caesar's body
(c) Caesar's will
(d) Caesar's crown

Ans :

(b) Caesar's body

Antony reveals Caesar's corpse, highlighting the brutal wounds inflicted by the conspirators, which stirs the Plebeians' anger and thirst for revenge.

63. What phrase does Antony use to foreshadow chaos?
(a) "Cry havoc and let slip the dogs of war."
(b) "Rome shall fall into madness."
(c) "The conspirators shall pay."
(d) "Revenge shall rise."

Ans :

(a) "Cry havoc and let slip the dogs of war."

Antony uses this line to predict the violence and anarchy that will follow Caesar's assassination, stirring the Plebeians further.

64. What do the Plebeians plan to do after Antony's speech?
(a) Burn Caesar's body
(b) Burn the conspirators' houses
(c) Mourn Caesar publicly
(d) Support Antony

Ans :

(b) Burn the conspirators' houses

Enraged by Antony's speech, the Plebeians decide to take revenge on the conspirators by destroying their homes and property.

65. What gifts does Caesar leave the Plebeians in his will?
(a) Gold and jewels
(b) Money and property
(c) His Senate position
(d) His mantle

Ans :

(b) Money and property

Caesar leaves 75 drachmas and his private gardens to the citizens of Rome, showcasing his care for the people and increasing their loyalty to him.

66. What does Antony say about his own oratory skills?
(a) He is a plain blunt man.
(b) He is more skilled than Brutus.
(c) He has no power to persuade.
(d) Both a and c

Ans :

(d) Both a and c

Antony humbly describes himself as a plain speaker to appear sincere, contrasting his style with Brutus's and subtly manipulating the Plebeians.

67. Who informs Antony about Octavius's arrival in Rome?
(a) A servant
(b) Lepidus
(c) A messenger
(d) Brutus

Ans :

(a) A servant

A servant informs Antony that Octavius has reached Rome, signaling the next phase of the power struggle.

68. How does Antony respond to the Plebeians' mutiny?
(a) He calms them temporarily.
(b) He encourages more violence.
(c) He tells them to attack the Senate.
(d) He advises them to seek Brutus.

Ans :

(a) He calms them temporarily.

Antony temporarily pacifies the Plebeians, showing his ability to manipulate emotions and maintain control over the situation.

69. What does Antony reveal about Brutus and Cassius's actions?
(a) They fled Rome.
(b) They planned Caesar's death long ago.
(c) They bribed Antony to stay silent.
(d) They burned Caesar's will.

Ans :

(a) They fled Rome.

Antony learns that Brutus and Cassius fled the city, fearing the consequences of the Plebeians' rising anger.

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70. What does Antony predict about the aftermath of his speech?
(a) Mischief is afoot.
(b) Rome will prosper.
(c) Caesar's death will be avenged peacefully.
(d) The conspirators will be forgiven.

Ans :

(a) Mischief is afoot.

Antony acknowledges that his speech has incited chaos, signaling the beginning of rebellion and the downfall of the conspirators.

71. "Not that I loved Caesar less, but that I loved Rome more."
These lines show that Brutus is _____.
(a) patriotic
(b) ambitious
(c) remorseful
(d) indifferent

Ans :

(a) patriotic

Brutus explains that his decision to kill Caesar was motivated by his love for Rome, highlighting his sense of duty to the Republic above personal loyalty.

72. "Who is here so base that would be a bondman? If any, speak, for him have I offended."
These lines reflect that Brutus is _____.
(a) persuasive
(b) accusatory
(c) sorrowful
(d) uncertain

Ans :

(a) persuasive

Brutus uses rhetorical questions to persuade the Plebeians that his actions were just, framing the assassination as a necessary act for their freedom.

73. "Friends, Romans, countrymen, lend me your ears."
Antony's opening line suggests he is _____.
(a) grieving
(b) respectful
(c) manipulative
(d) indifferent

Ans :

(b) respectful

Antony begins his speech with a respectful tone, addressing the crowd in a manner that invites them to listen and consider his words thoughtfully.

74. "This was the most unkindest cut of all."
Antony refers to Brutus's betrayal as _____.
(a) justified
(b) insignificant
(c) the deepest betrayal
(d) forgivable

Ans :

(c) the deepest betrayal

Antony highlights that Brutus's betrayal was the most painful for Caesar, as it came from someone he deeply trusted.

75. "Here is the will, and under Caesar's seal."
Antony's statement indicates that Caesar's will is _____.
(a) generous
(b) deceptive
(c) secretive
(d) unimportant

Ans :

(a) generous

Antony uses the will to reveal Caesar's generosity toward the people, inciting their emotions and turning them against the conspirators.

76. "This was the most unkindest cut of all."
Antony is referring to _____.
(a) Brutus's betrayal of Caesar
(b) Cassius's role in the conspiracy
(c) Caesar's ambition
(d) the public's reaction to Caesar's death

Ans :

(a) Brutus's betrayal of Caesar

Antony highlights Brutus's betrayal as the deepest wound for Caesar, as it came from someone Caesar trusted and loved the most.

77. "Not that I loved Caesar less, but that I loved Rome more."
Brutus is justifying his action by emphasizing _____.
(a) his ambition
(b) his patriotism
(c) his anger toward Caesar
(d) his loyalty to Cassius

Ans :

(b) his patriotism

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Brutus states that his decision to kill Caesar was driven by his greater love for Rome, prioritizing the welfare of the Republic over personal loyalty to Caesar.

78. When Brutus says, "Not that I loved Caesar less, but that I loved Rome more," he is _____.
(a) patriotic
(b) regretful
(c) ambitious
(d) indifferent

Ans :

(a) patriotic

Brutus justifies Caesar's assassination by explaining that his love for Rome and its freedom outweighed his personal affection for Caesar, demonstrating his patriotism.

79. When Brutus says, "Had you rather Caesar were living, and die all slaves, than that Caesar were dead, to live all freemen?" he is _____.
(a) accusing Caesar of treachery
(b) questioning Caesar's ambition
(c) appealing to the crowd's sense of freedom
(d) asking for the Plebeians' forgiveness

Ans :

(c) appealing to the crowd's sense of freedom

Brutus appeals to the Plebeians, highlighting Caesar's ambition as a threat to their liberty, and frames Caesar's death as a sacrifice for their freedom.

80. When Antony says, "Friends, Romans, countrymen, lend me your ears," he is _____.
(a) commanding the crowd
(b) requesting their attention
(c) insulting Brutus
(d) introducing Caesar's will

Ans :

(b) requesting their attention

Antony opens his speech with a respectful request to gain the attention of the Plebeians, preparing them to hear his arguments about Caesar's death.

81. When Antony says, "This was the most unkindest cut of all," he is referring to _____.
(a) Cassius's ambition
(b) Brutus's betrayal
(c) Caesar's faults
(d) the conspirators' cowardice

Ans :

(b) Brutus's betrayal

Antony emphasizes Brutus's betrayal as the deepest wound, calling it the "most unkindest cut" because Caesar loved and trusted Brutus above all.

82. When Antony says, "Here is the will, and under Caesar's seal," he is _____.
(a) accusing Brutus of treachery
(b) highlighting Caesar's generosity
(c) criticizing the conspirators
(d) justifying Caesar's ambition

Ans :

(b) highlighting Caesar's generosity

Antony uses Caesar's will to reveal his kindness and generosity toward the Roman people, provoking the Plebeians' anger against the conspirators.

83. Choose the option that lists the sequence of events correctly from Brutus's speech to the Plebeians:
1. Brutus declares he loved Rome more than Caesar.
2. Brutus asks if anyone feels offended by his actions.
3. Brutus explains Caesar's ambition as the reason for his death.
4. The Plebeians support Brutus and cheer for him.

(a) 3, 1, 2, 4
(b) 1, 3, 2, 4
(c) 2, 1, 4, 3
(d) 4, 2, 3, 1

Ans :

(b) 1, 3, 2, 4

Brutus begins by expressing his love for Rome over Caesar, explains Caesar's ambition, asks for feedback, and wins the Plebeians' support with his reasoning.

84. Choose the correct sequence of the Plebeians' reactions after Brutus's speech:
1. They suggest honoring Brutus with a statue.
2. They agree Brutus has done no wrong.
3. They cheer, saying "Live, Brutus, live!"
4. They propose crowning Brutus with Caesar's virtues.

(a) 3, 2, 4, 1
(b) 2, 3, 1, 4
(c) 4, 3, 2, 1
(d) 1, 4, 2, 3

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Ans :

(b) 2, 3, 1, 4

The Plebeians first agree that Brutus has not offended them, cheer for him, suggest honoring him with a statue, and finally propose crowning him with Caesar's legacy.

85. Arrange the sequence of Antony's actions during his speech:
1. Antony refers to Caesar's will to inflame the crowd.
2. Antony repeatedly calls the conspirators "honorable men."
3. Antony questions Caesar's ambition by mentioning the refused crown.
4. Antony reveals Caesar's wounds to the Plebeians.

(a) 2, 3, 1, 4
(b) 3, 2, 4, 1
(c) 4, 1, 2, 3
(d) 2, 1, 3, 4

Ans :

(a) 2, 3, 1, 4

Antony starts by ironically calling the conspirators honorable, questions Caesar's ambition, hints at the will, and finally reveals Caesar's wounds to stir the Plebeians' emotions.

86. Choose the correct sequence of Antony's statements about Caesar's will:
1. Antony states Caesar left his orchards and gardens for the citizens.
2. Antony says Caesar's will includes 75 drachmas for each Roman.
3. Antony refuses to read the will at first.
4. Antony finally reveals the will to the Plebeians.

(a) 3, 2, 4, 1
(b) 2, 3, 1, 4
(c) 3, 4, 2, 1
(d) 1, 2, 3, 4

Ans :

(a) 3, 2, 4, 1

Antony initially hesitates to read the will, mentions the drachmas, reveals its contents under pressure, and finally declares Caesar's gifts of orchards and gardens to the people.

87. Choose the sequence of events after Antony's speech concludes:
1. The Plebeians vow to burn Caesar's body and the traitors' houses.
2. The Plebeians shout for revenge and rush toward Brutus's house.
3. Antony acknowledges that mischief has begun.
4. Antony sends a servant to inform him of Octavius's arrival.

(a) 2, 3, 4, 1
(b) 1, 2, 3, 4
(c) 1, 4, 2, 3
(d) 3, 1, 4, 2

Ans :

(b) 1, 2, 3, 4

The Plebeians first plan revenge, march toward the conspirators' houses, Antony reflects on the chaos he has incited, and then he learns of Octavius's arrival in Rome.

88. Select the option that shows the correct relationship between statements (1) and (2):
Statement 1 : Brutus says, "Not that I loved Caesar less, but that I loved Rome more."
Statement 2 : The Plebeians cheer for Brutus and praise his reasoning.

(a) (1) is true and (2) is false.
(b) (2) is true and (1) is false.
(c) (1) is the cause for (2).
(d) (1) and (2) are independent of each other.

Ans :

(c) (1) is the cause for (2).

Brutus's justification for Caesar's assassination appeals to the Plebeians, convincing them of his loyalty to Rome and gaining their approval.

89. Select the option that shows the correct relationship between statements (1) and (2):
Statement 1 : Antony repeatedly refers to Brutus as "an honorable man."
Statement 2 : The Plebeians begin questioning the conspirators' motives.

(a) (1) is true and (2) is false.
(b) (2) is true and (1) is false.
(c) (1) is the cause for (2).
(d) (1) and (2) are independent of each other.

Ans :

(c) (1) is the cause for (2).

Antony's ironic use of "honorable men" plants doubt in the Plebeians' minds, leading them to question the true motives of Brutus and the conspirators.

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90. Select the option that shows the correct relationship between statements (1) and (2):
Statement 1 : Antony mentions Caesar refusing the crown thrice during the feast of Lupercal.
Statement 2 : The Plebeians conclude that Caesar was not ambitious.
(a) (1) is true and (2) is false.
(b) (2) is true and (1) is false.
(c) (1) is the cause for (2).
(d) (1) and (2) are independent of each other.

Ans :

(c) (1) is the cause for (2).

Antony's example of Caesar rejecting the crown contradicts Brutus's claim of Caesar's ambition, persuading the Plebeians to reconsider Caesar's character.

91. Select the option that shows the correct relationship between statements (1) and (2):
Statement 1 : Antony lifts Caesar's mantle and reveals his wounds.
Statement 2 : The Plebeians weep and prepare for revenge.
(a) (1) is true and (2) is false.
(b) (2) is true and (1) is false.
(c) (1) is the cause for (2).
(d) (1) and (2) are independent of each other.

Ans :

(c) (1) is the cause for (2).

Antony's dramatic gesture of showing Caesar's wounds evokes pity and rage in the Plebeians, stirring them to avenge Caesar's death.

92. Select the option that shows the correct relationship between statements (1) and (2):
Statement 1 : Antony reads Caesar's will and reveals his generosity.
Statement 2 : The Plebeians turn against the conspirators.
(a) (1) is true and (2) is false.
(b) (2) is true and (1) is false.
(c) (1) is the cause for (2).
(d) (1) and (2) are independent of each other.

Ans :

(c) (1) is the cause for (2).

Antony's disclosure of Caesar's will, which leaves money and public land to the citizens, enrages the Plebeians, leading them to rebel against the conspirators.

SCENE 3

93. What did Cinna the poet dream of the night before?
(a) Caesar's death
(b) Feasting with Caesar
(c) His own death
(d) Meeting Brutus

Ans :

(b) Feasting with Caesar

Cinna reveals he had an ominous dream about feasting with Caesar, reflecting the superstitions and foreboding atmosphere surrounding the events in Rome.

94. What does Cinna feel as he steps outside?
(a) He feels confident.
(b) He feels uneasy.
(c) He feels happy.
(d) He feels excited.

Ans :

(b) He feels uneasy.

Despite feeling reluctant to leave, Cinna states that something compels him to step outside, indicating an ominous premonition of danger.

95. What is the first question the Plebeians ask Cinna?
(a) "What is your name?"
(b) "Where are you going?"
(c) "Who are you?"
(d) "Are you a bachelor?"

Ans :

(a) "What is your name?"

The Plebeians begin interrogating Cinna aggressively, with the first question being about his name, showcasing their hostile and suspicious demeanor.

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96. How does Cinna respond to the Plebeians' questions?
(a) Nervously and hesitantly
(b) Calmly and briefly
(c) Angrily and defensively
(d) With humor and wit

Ans :

(b) Calmly and briefly

Cinna answers the questions directly, wisely, and truthfully, as instructed by the Plebeians, trying to pacify their hostility.

97. What does the Second Plebeian say about marriage?
(a) It brings happiness.
(b) It is foolish.
(c) It is necessary.
(d) It is honorable.

Ans :

(b) It is foolish.

When Cinna says he is a bachelor, the Second Plebeian mockingly states that marrying is foolish, adding humor to the otherwise tense scene.

98. Where does Cinna say he is going?
(a) To Brutus's house
(b) To Caesar's funeral
(c) To Cassius's house
(d) To the Capitol

Ans :

(b) To Caesar's funeral

Cinna declares he is going to Caesar's funeral, emphasizing his loyalty and lack of involvement in the conspiracy.

99. How do the Plebeians react to Cinna's statement about attending the funeral?
(a) They accept his answer.
(b) They accuse him of lying.
(c) They call him a conspirator.
(d) They let him leave peacefully.

Ans :

(a) They accept his answer.

The Plebeians acknowledge his answer about attending the funeral as a friend of Caesar, but their hostility toward him doesn't wane.

100. Where does Cinna say he lives?
(a) Near the Forum
(b) By the Capitol
(c) Outside Rome
(d) Near Brutus's house

Ans :

(b) By the Capitol

Cinna reveals his residence is near the Capitol, attempting to answer the Plebeians' interrogation honestly and avoid conflict.

101. What is the last question the Plebeians ask Cinna?
(a) "What is your name?"
(b) "Where are you going?"
(c) "Are you married?"
(d) "Are you a conspirator?"

Ans :

(a) "What is your name?"

The Plebeians demand to know Cinna's name after asking about his destination and marital status, showcasing their increasing suspicion.

102. What happens when Cinna reveals his name?
(a) He is praised for his poetry.
(b) He is mistaken for a conspirator.
(c) He is welcomed warmly.
(d) He is ignored.

Ans :

(b) He is mistaken for a conspirator.

When Cinna states his name, the Plebeians confuse him with Cinna the conspirator and turn their hostility toward him.

103. What does Cinna repeatedly say to the Plebeians?
(a) "I am Cinna the poet!"
(b) "I am not a conspirator!"
(c) "I am innocent!"
(d) "I love Caesar!"

Ans :

(a) "I am Cinna the poet!"

Cinna tries to clarify his identity as a poet, not a conspirator, but his pleas are ignored by the enraged Plebeians.

104. Why do the Plebeians decide to attack Cinna?
(a) Because of his bad poetry
(b) Because of his name
(c) Because he insulted them
(d) Because he supported Brutus

Ans :

(b) Because of his name

The Plebeians irrationally decide to attack Cinna simply because he shares the name of a conspirator, reflecting their mob mentality and lack of reason.

105. What excuse does the Fourth Plebeian give for attacking Cinna?
(a) His poetry is bad.
(b) His name is offensive.
(c) He supports Brutus.
(d) He insulted Caesar.

Ans :

(a) His poetry is bad.

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The Fourth Plebeian humorously suggests attacking Cinna for his "bad verses," mocking his identity as a poet and escalating the violence.

106. What do the Plebeians plan to do after attacking Cinna?
(a) Burn Brutus's house
(b) Burn Caesar's body
(c) Attack Antony
(d) Leave Rome

Ans :

(a) Burn Brutus's house

The Plebeians channel their rage toward the conspirators, planning to burn their houses and incite further chaos in Rome.

107. What does this scene primarily highlight?
(a) The Plebeians' loyalty to Caesar
(b) The power of poetry
(c) The irrationality of mob mentality
(d) The wisdom of Cinna

Ans :

(c) The irrationality of mob mentality

The scene demonstrates how a mob, driven by anger and confusion, acts irrationally and violently, disregarding facts and logic.

108. How does Cinna try to reason with the Plebeians?
(a) By explaining his identity
(b) By defending Brutus
(c) By praising Caesar
(d) By fleeing

Ans :

(a) By explaining his identity

Cinna repeatedly clarifies that he is a poet, not a conspirator, but his reasoning fails to quell the mob's fury.

109. What does the mob symbolize in this scene?
(a) Order and justice
(b) Chaos and anger
(c) Caesar's power
(d) Antony's manipulation

Ans :

(b) Chaos and anger

The mob represents the chaos, irrationality, and blind rage that follow Antony's funeral speech and Caesar's assassination.

110. What literary device is used in the Plebeians' attack on Cinna?
(a) Irony
(b) Metaphor
(c) Hyperbole
(d) Allusion

Ans :

(a) Irony

It is ironic that Cinna is attacked despite being innocent, emphasizing the absurdity of mob behavior and the dangers of mistaken identity.

111. What role does Cinna play in the larger narrative?
(a) He is a key conspirator.
(b) He shows the consequences of Antony's speech.
(c) He defends Caesar's legacy.
(d) He challenges Brutus.

Ans :

(b) He shows the consequences of Antony's speech.

Cinna's plight highlights how Antony's funeral speech has incited chaos, turning the citizens into an uncontrollable and violent mob.

112. How does Shakespeare use this scene to critique mob mentality?
(a) By showing the mob's violence
(b) By depicting their lack of reason
(c) By showing their blind rage
(d) All of the above

Ans :

(d) All of the above

Shakespeare critiques mob mentality by portraying the Plebeians' irrational, violent, and thoughtless actions against Cinna, an innocent man.

113. What emotion primarily drives the Plebeians in this scene?
(a) Love for Caesar
(b) Hatred for conspirators
(c) Fear of Antony
(d) Support for Brutus

Ans :

(b) Hatred for conspirators

The Plebeians' anger toward the conspirators, fueled by Antony's rhetoric, drives their violent and irrational actions in this scene.

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114. What does Cinna's fate symbolize?
(a) The triumph of reason
(b) The loss of justice
(c) The rise of Antony
(d) The power of Caesar's legacy

Ans :

(b) The loss of justice

Cinna's unjust treatment symbolizes how reason and fairness are lost when mob mentality takes over.

115. What is the Plebeians' ultimate goal?
(a) To restore order
(b) To avenge Caesar
(c) To support Antony
(d) To overthrow Rome

Ans :

(b) To avenge Caesar

The Plebeians' actions are fueled by a desire to avenge Caesar's death, though their rage is misdirected and irrational.

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116. What event does this scene foreshadow?
(a) The civil war
(b) Antony's victory
(c) Octavius's rise
(d) Brutus's downfall

Ans :

(a) The civil war

The chaos in this scene foreshadows the larger conflicts and civil war that will result from Caesar's assassination and Antony's manipulation.

117. What is the significance of this scene in the play?
(a) It shows the Plebeians' love for Caesar.
(b) It critiques mob mentality and foreshadows chaos.
(c) It introduces a new conspirator.
(d) It defends Antony's actions.

Ans :

(b) It critiques mob mentality and foreshadows chaos.

This scene is significant because it illustrates the dangers of unchecked mob behavior and the societal instability caused by Caesar's assassination.

118. "I dreamt tonight that I did feast with Caesar,
And things unluckily charge my fantasy."
These lines tell us that Cinna is _____.
(a) anxious
(b) excited
(c) indifferent
(d) frustrated

Ans :

(a) anxious

Cinna's dream of feasting with Caesar creates a sense of unease, reflecting his anxiety and foreboding about stepping outside.

119. "What is my name? Whither am I going? Where do I dwell?"
These lines suggest that Cinna is _____.
(a) humorous
(b) nervous
(c) defensive
(d) confident

Ans :

(b) nervous

Cinna repeats the Plebeians' questions in a frantic manner, showcasing his nervousness as he faces their growing hostility.

120. "Directly, I am going to Caesar's funeral."
Cinna's statement shows that he is _____.
(a) respectful
(b) loyal
(c) deceitful
(d) indifferent

Ans :

(b) loyal

Cinna's declaration of attending Caesar's funeral reveals his loyalty to Caesar despite the chaotic and dangerous environment.

121. "Tear him for his bad verses, tear him for his bad verses!"
These lines suggest the Plebeians are _____.
(a) rational
(b) humorous
(c) violent
(d) forgiving

Ans :

(c) violent

The Plebeians irrationally decide to attack Cinna, showcasing their mob mentality and readiness for violence without evidence.

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122. "I am not Cinna the conspirator."
Cinna's statement shows that he is _____.
(a) defensive
(b) calm
(c) argumentative
(d) careless

Ans :

(a) defensive

Cinna repeatedly denies being the conspirator, trying to defend himself from the Plebeians' misplaced wrath.

123. When Cinna says, "I dreamt tonight that I did feast with Caesar," he feels _____.
(a) Excited
(b) Uneasy
(c) Happy
(d) Confident

Ans :

(b) Uneasy

Cinna expresses a sense of foreboding due to his dream of feasting with Caesar, suggesting he feels something unfortunate may happen.

124. When the Second Plebeian says, "That's as much as to say they are fools that marry," he is _____.
(a) Serious
(b) Sarcastic
(c) Angry
(d) Nervous

Ans :

(b) Sarcastic

The Second Plebeian mockingly interprets Cinna's claim of being a bachelor, adding a humorous element to an otherwise tense scene.

125. When Cinna declares, "Directly, I am going to Caesar's funeral," he shows his _____.
(a) Loyalty to Caesar
(b) Fear of the mob
(c) Disrespect for the Plebeians
(d) Support for the conspirators

Ans :

(a) Loyalty to Caesar

Cinna's statement reflects his respect for Caesar, as he intends to attend the funeral despite the dangers surrounding him.

126. When the Plebeians shout, "Tear him for his bad verses!" they are _____.
(a) Playful
(b) Violent
(c) Rational
(d) Respectful

Ans :

(b) Violent

The mob irrationally turns on Cinna, using his poetry as an excuse to justify their aggression, demonstrating the dangers of mob mentality.

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127. When Cinna cries, "I am not Cinna the conspirator," he is _____.
(a) Defensive
(b) Confident
(c) Arrogant
(d) Calm

Ans :

(a) Defensive

Cinna desperately tries to defend himself, but the mob refuses to listen, showing their irrationality and his helplessness.

128. Choose the correct sequence of events from the scene involving Cinna the poet.
1. Cinna reveals he is going to Caesar's funeral as a friend.
2. The Plebeians demand Cinna to answer their questions directly.
3. Cinna says his name is Cinna and is mistaken for a conspirator.
4. The Plebeians decide to attack him for his name and his bad verses.

(a) 2, 1, 3, 4
(b) 3, 2, 1, 4
(c) 1, 2, 4, 3
(d) 4, 3, 1, 2

Ans :

(a) 2, 1, 3, 4

The sequence begins with the Plebeians interrogating Cinna, followed by his revelation about Caesar's funeral, his mistaken identity, and their irrational decision to attack him.

129. Choose the correct order of questions asked by the Plebeians to Cinna.
1. Are you a married man or a bachelor?
2. Where do you dwell?
3. What is your name?
4. Whither are you going?

(a) 3, 4, 1, 2
(b) 4, 3, 2, 1
(c) 3, 2, 4, 1
(d) 3, 4, 2, 1

Ans :

(d) 3, 4, 2, 1

The Plebeians first ask Cinna his name, followed by where he is going, where he lives, and his marital status in a chaotic interrogation.

130. Arrange the Plebeians' reactions to Cinna's answers in the correct sequence.
1. They demand him to answer directly, briefly, and wisely.
2. They accept his reason for going to Caesar's funeral.
3. They mistake him for a conspirator.
4. They decide to tear him apart for his bad poetry.

(a) 1, 2, 4, 3
(b) 3, 4, 2, 1
(c) 1, 2, 3, 4
(d) 4, 3, 1, 2

Ans :

(c) 1, 2, 3, 4

The Plebeians first demand answers, accept his initial reasoning, then accuse him of being a conspirator and ultimately attack him for his name and poetry.

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131. What events lead to the Plebeians attacking Cinna?
1. Cinna says he is a bachelor.
2. Cinna reveals his name.
3. The Plebeians mistake him for a conspirator.
4. The Plebeians decide to burn conspirators' houses.

(a) 1, 2, 3, 4
(b) 2, 3, 4, 1
(c) 2, 1, 4, 3
(d) 3, 4, 1, 2

Ans :

(a) 1, 2, 3, 4

Cinna's answers to their questions, especially his name, lead the Plebeians to mistakenly identify him as a conspirator and escalate their rage.

132. Which of the following correctly outlines the mob's irrational behavior?
1. They attack Cinna for his bad poetry.
2. They mistake Cinna for a conspirator.
3. They ignore Cinna's claims of innocence.
4. They plan to burn the houses of Brutus and other conspirators.

(a) 2, 3, 1, 4
(b) 1, 2, 4, 3
(c) 4, 1, 2, 3
(d) 3, 4, 2, 1

Ans :

(a) 2, 3, 1, 4

The Plebeians first mistake Cinna's identity, ignore his protests, attack him irrationally, and extend their rage to planning violence against conspirators' homes.

133. Select the option that shows the correct relationship between statements (1) and (2):
Statement 1 : Cinna tells the Plebeians that he is going to Caesar's funeral.
Statement 2 : The Plebeians demand to know whether he is a friend or an enemy.
(a) (1) is true and (2) is false.
(b) (2) is true and (1) is false.
(c) (1) is the cause for (2).
(d) (1) and (2) are independent of each other.

Ans :

(c) (1) is the cause for (2).

Cinna's declaration of going to Caesar's funeral prompts the Plebeians to question his intentions, showcasing their growing suspicion.

134. Select the option that shows the correct relationship between statements (1) and (2):
Statement 1 : Cinna states that his name is Cinna.
Statement 2 : The Plebeians mistake him for a conspirator.
(a) (1) is true and (2) is false.
(b) (2) is true and (1) is false.
(c) (1) is the cause for (2).
(d) (1) and (2) are independent of each other.

Ans :

(c) (1) is the cause for (2).

The Plebeians irrationally associate Cinna's name with the conspirator Cinna, leading to their mistaken belief and subsequent violence.

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135. Select the option that shows the correct relationship between statements (1) and (2):
Statement 1 : The Plebeians ask Cinna where he lives.
Statement 2 : Cinna replies that he lives by the Capitol.
(a) (1) is true and (2) is false.
(b) (2) is true and (1) is false.
(c) (1) is the cause for (2).
(d) (1) and (2) are independent of each other.

Ans :

(c) (1) is the cause for (2).

Cinna's response is directly triggered by the Plebeians' interrogation about his residence, showing the intensity of their scrutiny.

136. Select the option that shows the correct relationship between statements (1) and (2):
Statement 1 : The Plebeians demand that Cinna answer their questions directly.
Statement 2 : Cinna answers briefly, wisely, and truthfully.
(a) (1) is true and (2) is false.
(b) (2) is true and (1) is false.
(c) (1) is the cause for (2).
(d) (1) and (2) are independent of each other.

Ans :

(c) (1) is the cause for (2).

Cinna attempts to meet the Plebeians' demands by answering directly, showing his efforts to pacify their growing aggression.

137. Select the option that shows the correct relationship between statements (1) and (2):
Statement 1 : The Plebeians attack Cinna, calling him a conspirator.
Statement 2 : Cinna cries out that he is a poet, not a conspirator.
(a) (1) is true and (2) is false.
(b) (2) is true and (1) is false.
(c) (1) and (2) are independent of each other.
(d) (1) is the cause for (2).

Ans :

(d) (1) is the cause for (2).

Cinna's desperate pleas to clarify his identity are a direct response to the Plebeians' irrational attack, showcasing his helplessness against their mob mentality.

EXTRACT BASED QUESTIONS

SCENE 1

1. Read the following extract and answer the questions that follow:
Caesar: Are we all ready? What is now amiss,
That Caesar and his Senate must redress?
Metellus: Most high, most mighty, and most puissant Caesar,
Metellus Cimber throws before thy seat
A humble heart. [He kneels]
(i) Where are the speakers?
What does 'puissant' mean?
Explain: "Metellus Cimber throws before thy seat a humble heart."
(ii) How does Caesar react to Metellus's plea?
What reason does Caesar give for his reaction?
(iii) What does Metellus Cimber request of Caesar?
Why is Metellus's action significant to the conspirators' plan?
(iv) How does Caesar compare himself to the Northern Star later in the scene?
What does this comparison reveal about Caesar's character?
(v) Do you think Caesar's refusal to pardon Publius Cimber is justified?
Explain your opinion with reference to Caesar's reasoning and the conspirators' plan.

Ans :

(i) The speakers are in the Capitol, where Caesar has gathered with the Senate.
The word 'puissant' means powerful or mighty, emphasizing Caesar's authority and grandeur.
Metellus kneels before Caesar, pretending to show humility and submission, as he pleads for his brother's return from banishment. This act is part of the conspirators' strategy to lower Caesar's guard before the assassination.
(ii) Caesar dismisses Metellus's plea with disdain, refusing to overturn his decision.
He argues that changing his decree would undermine his authority and make him appear weak, comparing himself to someone easily swayed by flattery.
(iii) Metellus requests that Caesar revoke the banishment of his brother, Publius Cimber.
This action is significant because it distracts Caesar and creates an opportunity for the

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conspirators to surround him and prepare for the assassination.

(iv) Caesar compares himself to the Northern Star, declaring that he is constant and unchanging, unlike others who are fickle.
This comparison reveals Caesar's arrogance and belief in his infallibility, as he views himself as steadfast and above persuasion.

(v) Yes, Caesar's refusal is justified from his perspective, as it aligns with his belief in firmness and authority. However, his arrogance blinds him to the conspirators' true intentions.
Alternatively, one could argue that Caesar's refusal is unjustified, as his rigidity prevents him from understanding the emotions and needs of those around him, ultimately leading to his downfall.

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2. Read the following extract and answer the questions that follow:
Artemidorus: O Caesar, read mine first; for mine's a suit
That touches Caesar nearer: read it, great Caesar.
Caesar: What touches us ourself shall be last served.

(i) Who is Artemidorus, and what is the content of his "suit"?
What does Caesar mean by "What touches us ourself shall be last served"?

(ii) How does Artemidorus attempt to warn Caesar?
Why does Caesar dismiss Artemidorus's plea?

(iii) How does this moment highlight Caesar's flaws?
What are the consequences of Caesar's refusal to read the letter?

(iv) What warning does the Soothsayer give earlier in the play?
How does Caesar react to this warning at the beginning of this scene?

(v) Do you think Caesar's response to Artemidorus shows strength or arrogance?
Justify your answer with reference to the extract and Caesar's character.

Ans :

(i) Artemidorus is a teacher who is loyal to Caesar. His "suit" is a letter warning Caesar about the conspiracy and naming the conspirators.
By saying, "What touches us ourself shall be last served," Caesar prioritizes public matters over personal concerns, dismissing Artemidorus's urgent warning.

(ii) Artemidorus tries to warn Caesar by presenting him with a letter that contains vital information about the conspiracy.
Caesar dismisses the plea, believing it inappropriate to prioritize his personal matters, showcasing his arrogance and misplaced confidence.

(iii) This moment highlights Caesar's arrogance and overconfidence. He assumes he is untouchable and prioritizes public duties over personal safety.
The consequence of his refusal is tragic, as ignoring Artemidorus's warning leads directly to his assassination by the conspirators.

(iv) Earlier in the play, the Soothsayer warns Caesar to "Beware the Ides of March."
At the beginning of this scene, Caesar mocks the Soothsayer, saying, "The Ides of March are come," believing the danger has passed.

(v) Caesar's response shows arrogance rather than strength. His dismissal of Artemidorus reflects his overconfidence and inability to recognize imminent danger.
Alternatively, one might argue it shows strength, as he prioritizes the welfare of Rome over his own safety, believing in his duty as a leader.

3. Read the following extract and answer the questions that follow:
Antony:
"A curse shall light upon the limbs of men;
Domestic fury and fierce civil strife
Shall cumber all the parts of Italy;
Blood and destruction shall be so in use
And dreadful objects so familiar
That mothers shall but smile when they behold
Their infants quarter'd with the hands of war;
All pity choked with custom of fell deeds:
And Caesar's spirit, ranging for revenge,
With Ate by his side come hot from hell."

(i) Who is the speaker, and what is the context of this speech?
What does the phrase "domestic fury and fierce civil strife" mean?

(ii) Explain: "Blood and destruction shall be so in use/And dreadful objects so familiar."
What does this imagery suggest about Antony's prophecy?

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(iii) Who is Ate, and why is she mentioned in Antony's speech?
What does Antony mean by "Caesar's spirit, ranging for revenge"?

(iv) How does this speech reflect Antony's emotions after Caesar's assassination?
What does it foreshadow about the events to come in Rome?

(v) Do you think Antony's prophecy is justified, given the events in the play?
Support your opinion with reference to Antony's character and the conspirators' actions.

Ans :

(i) The speaker is Mark Antony, delivering a soliloquy over Caesar's body shortly after his assassination.
The phrase "domestic fury and fierce civil strife" refers to internal chaos and civil war that Antony predicts will engulf Italy as a result of Caesar's murder.

(ii) "Blood and destruction shall be so in use/ And dreadful objects so familiar" means that violence and horror will become commonplace in Rome, to the point where people become desensitized to the atrocities.
This imagery underscores Antony's belief that Caesar's assassination will lead to widespread devastation and chaos.

(iii) Ate is the Greek goddess of mischief and destruction. Antony invokes her to symbolize the chaos and vengeance that Caesar's spirit will unleash upon Rome.
"Caesar's spirit, ranging for revenge" signifies Antony's conviction that Caesar's legacy and influence will haunt the conspirators and drive Rome into turmoil.

(iv) This speech reflects Antony's grief, anger, and desire for vengeance against the conspirators. His words are filled with sorrow for Caesar and rage at the injustice of his murder.
It foreshadows the civil unrest, war, and destruction that will follow as Antony seeks to avenge Caesar's death and incite the people of Rome against the conspirators.

(v) Antony's prophecy is justified in the context of the play, as Caesar's assassination does lead to chaos, civil war, and the downfall of the conspirators. Antony's grief and anger drive him to ensure that Caesar's death is avenged.
However, his manipulative actions, such as inciting the mob during his funeral speech, contribute to the very chaos he predicts, showing both his loyalty to Caesar and his willingness to use destruction as a means to an end.

4. Read the following extract and answer the questions that follow:
Antony :
Gentlemen all, - alas! What shall I say?
My credit now stands on such slippery ground,
That one of two bad ways you must conceit me,
Either a coward or a flatterer.

(i) Who is Antony speaking to, and what is the context of this speech?
What does Antony mean by "My credit now stands on such slippery ground"?
Explain: "Either a coward or a flatterer."

(ii) How does Antony justify his actions to the conspirators?
Why does Antony describe his position as "slippery ground"?
What does this reveal about Antony's state of mind?

(iii) How does this moment reflect Antony's political cunning?
What does this speech foreshadow about Antony's future actions?

(iv) How do the conspirators respond to Antony's words?
How does this response reflect their confidence or overconfidence in their plan?

(v) Do you think Antony's behavior in this moment shows genuine submission or calculated strategy?
Support your opinion with examples from the play.

Ans :

(i) Antony is speaking to the conspirators shortly after Caesar's assassination. He is trying to navigate the precarious situation to ensure his safety.
"My credit now stands on such slippery ground" means that Antony feels his reputation is at risk, as his actions might be interpreted as either cowardice or excessive flattery.
"Either a coward or a flatterer" reflects Antony's dilemma: if he opposes the conspirators, he risks death, and if he appears too submissive, he may be seen as insincere.

(ii) Antony justifies his actions by appealing to the conspirators' sense of honor and

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expressing his loyalty to Caesar without directly accusing them.
He describes his position as "slippery ground" because he must balance his grief for Caesar with his need to appease the conspirators to survive.
This reveals Antony's cautious yet strategic mindset, as he carefully measures his words to avoid provoking the conspirators.

(iii) This moment reflects Antony's political cunning as he conceals his true intentions and feigns submission to the conspirators to gain their trust.
The speech foreshadows Antony's future actions, including his manipulation of the public during Caesar's funeral to turn them against the conspirators.

(iv) The conspirators respond to Antony's words with reassurance, believing his loyalty is genuine and underestimating his ability to manipulate them.
This response highlights their overconfidence in their plan, as they fail to recognize Antony's cunning and the potential threat he poses.

(v) Antony's behavior shows calculated strategy rather than genuine submission. His careful choice of words and measured tone indicate that he is biding his time to avenge Caesar.
This moment sets the stage for Antony's manipulation during Caesar's funeral, where he turns the public against the conspirators and seeks to restore Caesar's legacy.

5. Read the following extract and answer the questions that follow:
Brutus:
Look how he makes to Caesar. Mark him.
Cassius:
Casca, be sudden, for we fear prevention.—
Brutus, what shall be done? If this be known,
Cassius or Caesar never shall turn back,
For I will slay myself.

(i) What does Brutus mean by "Look how he makes to Caesar. Mark him"?
What instruction does Cassius give to Casca in this extract?
Explain: "If this be known, Cassius or Caesar never shall turn back, for I will slay myself."

(ii) Why is Cassius concerned about their plan being discovered?
What does this moment reveal about Cassius's character?
How does Brutus react to Cassius's concern?

(iii) How does this moment reflect the tension and urgency among the conspirators?
What earlier events in the play contribute to their fears of discovery?

(iv) How does Cassius's willingness to kill himself reflect the theme of honor in the play?
What does this reveal about his view of failure and shame?

(v) Do you think Cassius's fear of failure is justified in this moment?
Support your answer with reference to the conspirators' situation and the stakes of their plan.

Ans :

(i) Brutus observes Popilius Lena approaching Caesar and warns Cassius to pay attention, fearing their plan may have been exposed.
Cassius instructs Casca to act quickly, as they fear that their conspiracy might be discovered before they can execute their plan.
"If this be known, Cassius or Caesar never shall turn back, for I will slay myself" means that Cassius would rather die than face the dishonor of being exposed and captured.

(ii) Cassius is deeply concerned about their plan being discovered because it would result in their failure and possible execution.
This reveals Cassius's impulsive and dramatic nature, as he quickly resorts to thoughts of suicide to avoid the shame of exposure.
Brutus remains composed and tries to reassure Cassius, reflecting his calmer and more rational approach compared to Cassius's emotional response.

(iii) This moment reflects the tension and urgency among the conspirators as they prepare to assassinate Caesar under the looming threat of discovery.
Earlier events, such as Popilius Lena wishing them luck and Artemidorus attempting to warn Caesar, have heightened their fears and added to the pressure.

(iv) Cassius's willingness to kill himself underscores the theme of honor, as he views death as preferable to the disgrace of failure.
This reveals his strong sense of pride and his belief that failure would irreparably tarnish his reputation and integrity.

(v) Cassius's fear of failure is justified, given the high stakes of their conspiracy and the significant risks involved in assassinating Caesar.

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However, his impulsive reaction highlights his lack of composure under pressure, contrasting with Brutus's steadier leadership during critical moments.

6. Read the following extract and answer the questions that follow:

Decius:
Where is Metellus Cimber? Let him go
And presently prefer his suit to Caesar.
Brutus:
He is addressed. Press near and second him.
Cinna:
Casca, you are the first that rears your hand.
Caesar:
Are we all ready? What is now amiss
That Caesar and his Senate must redress?

(i) Who is Metellus Cimber, and what is his "suit" to Caesar?
What does Decius mean by "Let him go and presently prefer his suit to Caesar"?
Explain: "Casca, you are the first that rears your hand."

(ii) How does Metellus's role contribute to the conspirators' plan?
What instruction does Brutus give in this extract?
How does Caesar's question, "What is now amiss," reflect his confidence?

(iii) How does this moment reflect the conspirators' coordination in their plan?
What earlier moments in the play show their preparations for this moment?

(iv) How does Caesar's demeanor in this extract highlight his perception of his role as a leader?
What does this reveal about his sense of authority and invincibility?

(v) Do you think the conspirators' reliance on Metellus's distraction was necessary for their plan?
Support your answer with reference to the situation in the play.

Ans :

(i) Metellus Cimber is one of the conspirators. His "suit" is a petition to Caesar, requesting the revocation of his brother Publius Cimber's banishment.
Decius means that Metellus should approach Caesar immediately with his petition, which is part of their plan to distract him.
"Casca, you are the first that rears your hand" means that Casca is assigned to deliver the first blow during the assassination of Caesar.

(ii) Metellus's role is to divert Caesar's attention with a personal request, creating an opportunity for the conspirators to surround him.
Brutus instructs the conspirators to press closer to Caesar and support Metellus's plea, ensuring that Caesar remains focused on the distraction.
Caesar's question, "What is now amiss," reflects his confidence in his ability to address any problem brought before him, highlighting his sense of authority.

(iii) This moment reflects the conspirators' careful coordination, as each member is assigned a specific role in executing the plan.
Earlier moments, such as Cassius convincing Brutus to join the conspiracy and their nighttime meeting, show their detailed preparations for Caesar's assassination.

(iv) Caesar's demeanor reveals his perception of himself as a leader capable of resolving any issue brought before him, underscoring his confidence and sense of invincibility.
This reflects his belief in his unassailable authority, which blinds him to the danger posed by those closest to him.

(v) The conspirators' reliance on Metellus's distraction was necessary, as it allowed them to position themselves around Caesar without arousing suspicion.
However, their plan also highlights their dependence on deception and manipulation, contrasting with Caesar's open confidence and trust in his role as a leader.

7. Read the following extract and answer the questions that follow:

Caesar:
I could be well moved, if I were as you.
If I could pray to move, prayers would move me.
But I am constant as the Northern Star,
Of whose true fixed and resting quality
There is no fellow in the firmament.

(i) What does Caesar mean by "I could be well moved, if I were as you"?
What does Caesar suggest by comparing himself to the Northern Star?
Explain: "There is no fellow in the firmament."

(ii) How does Caesar's statement reflect his sense of authority?
What does this reveal about Caesar's personality?
How does this moment highlight Caesar's attitude toward the conspirators' plea?

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(iii) How does this extract reflect the theme of arrogance and hubris in the play?
What earlier actions of Caesar support his belief in his constancy?

(iv) How does the metaphor of the Northern Star create dramatic irony in this scene?
What does this moment foreshadow about Caesar's fate?

(v) Do you think Caesar's belief in his constancy is a strength or a flaw?
Support your answer with reference to his actions and their consequences in the play.

Ans :

(i) By "I could be well moved, if I were as you," Caesar suggests that he might have been swayed if he were less resolute.
By comparing himself to the Northern Star, Caesar claims he is unchanging and steadfast in his decisions, implying his superiority and reliability.
"There is no fellow in the firmament" means that Caesar believes no one equals him in greatness and constancy, highlighting his sense of uniqueness.

(ii) Caesar's statement reflects his belief in his absolute authority and his refusal to yield to the conspirators' requests.
This reveals Caesar's arrogance and pride, as he sees himself as infallible and above persuasion.
His attitude toward the conspirators' plea is dismissive, as he views their request as an attempt to weaken his image as a strong leader.

(iii) This extract reflects the theme of arrogance and hubris, as Caesar's unwavering confidence blinds him to the dangers surrounding him.
Earlier actions, such as ignoring the Soothsayer's warning and dismissing Artemidorus's letter, demonstrate Caesar's overconfidence in his invulnerability.

(iv) The metaphor of the Northern Star creates dramatic irony, as Caesar's belief in his constancy contrasts with the conspirators' imminent betrayal and his impending death.
This moment foreshadows Caesar's downfall, as his pride and refusal to adapt leave him vulnerable to the conspirators' plan.

(v) Caesar's belief in his constancy can be seen as a strength, as it demonstrates his resolve and unwavering commitment to his principles.
However, it is also a flaw, as his arrogance and inflexibility prevent him from recognizing the danger posed by the conspirators, leading to his tragic end.

8. Read the following extract and answer the questions that follow:
Brutus:
Grant that, and then is death a benefit.
So are we Caesar's friends, that have abridged
His time of fearing death. Stoop, Romans, stoop,
And let us bathe our hands in Caesar's blood
Up to the elbows and besmear our swords.

(i) What does Brutus mean by "Grant that, and then is death a benefit"?
What does Brutus mean by "abridged his time of fearing death"?
Explain: "Stoop, Romans, stoop, and let us bathe our hands in Caesar's blood."

(ii) How does Brutus justify Caesar's assassination in this extract?
What does this reveal about Brutus's perspective on death and honor?
How does Brutus suggest they symbolize their act of assassination?

(iii) How does this moment reflect Brutus's attempt to frame the assassination as a noble act?
What earlier decisions by Brutus demonstrate his justification for their actions?

(iv) How does this imagery of bathing in Caesar's blood contrast with Brutus's character and ideals?
What does this moment foreshadow about the conspirators' fate?

(v) Do you think Brutus's justification for the assassination is convincing?
Support your answer with reference to his character and the consequences of his actions.

Ans :

(i) Brutus means that if death ends the fear of dying, then it is a benefit rather than a curse.
By "abridged his time of fearing death," Brutus suggests that by killing Caesar, they have shortened his suffering and freed him from the dread of mortality.
"Stoop, Romans, stoop, and let us bathe our hands in Caesar's blood" means that Brutus urges the conspirators to symbolically mark themselves with Caesar's blood to show their unity and frame their act as one of liberation.

(ii) Brutus justifies Caesar's assassination by presenting it as an act of mercy that ends Caesar's fear of death and protects Rome's freedom.

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This reveals Brutus's philosophical view of death as a natural and sometimes necessary outcome for the greater good.

Brutus suggests that the conspirators should smear Caesar's blood on their hands and swords as a symbolic gesture to show their role in freeing Rome from tyranny.

(iii) This moment reflects Brutus's effort to frame the assassination as a noble act motivated by a desire to protect Rome, rather than personal ambition.

Earlier decisions, such as Brutus's soliloquy in his orchard, demonstrate his internal struggle and eventual justification for joining the conspiracy based on what he perceives as Caesar's threat to the Republic.

(iv) The imagery of bathing in Caesar's blood contrasts with Brutus's ideals of honor and morality, as the act appears violent and gory, undermining his claim of nobility.

This moment foreshadows the conspirators' eventual downfall, as the public's reaction to Caesar's death and Antony's manipulation will lead to their defeat and demise.

(v) Brutus's justification for the assassination is understandable from his perspective, as he believes he acted for the good of Rome and its citizens.

However, his reasoning is flawed, as it is based on assumptions about Caesar's ambition rather than concrete evidence, leading to unintended chaos and civil war.

9. Read the following extract and answer the questions that follow:

Antony:

I do beseech you, if you bear me hard,
Now, whilst your purpled hands do reek and smoke,
Fulfill your pleasure. Live a thousand years,
I shall not find myself so apt to die;
No place will please me so, no mean of death,
As here by Caesar, and by you cut off,
The choice and master spirits of this age.

(i) What does Antony mean by "if you bear me hard"?

What does Antony refer to by "your purpled hands"?

Explain: "Live a thousand years, I shall not find myself so apt to die."

(ii) How does Antony respond to Caesar's assassination in this extract?

What does Antony mean by "No place will please me so, no mean of death"?

How does Antony describe the conspirators in this extract?

(iii) How does Antony's tone in this moment reflect his emotions and strategy?

What earlier actions of Antony demonstrate his ability to adapt and manipulate?

(iv) How does this extract foreshadow Antony's actions later in the play?

What does Antony's reaction reveal about his loyalty to Caesar?

(v) Do you think Antony's willingness to confront the conspirators in this moment is brave or calculated?

Support your answer with reference to his character and motives.

Ans :

(i) By "if you bear me hard," Antony refers to whether the conspirators harbor ill will or resentment toward him.

"Your purpled hands" refers to the conspirators' bloodstained hands, symbolizing their role in Caesar's assassination.

"Live a thousand years, I shall not find myself so apt to die" means that Antony considers this moment, standing beside Caesar's body and facing his killers, as the most fitting time for his own death.

(ii) Antony responds to Caesar's assassination with a mix of grief, resignation, and subtle defiance, as he places himself at the mercy of the conspirators.

By "No place will please me so, no mean of death," Antony suggests that dying beside Caesar, at the hands of Rome's most powerful men, would be an honorable end.

Antony describes the conspirators as "the choice and master spirits of this age," both acknowledging their power and subtly highlighting the gravity of their betrayal.

(iii) Antony's tone reflects controlled grief and strategic restraint, as he hides his true intentions and appears submissive to the conspirators.

Earlier actions, such as his agreement with Brutus to speak at Caesar's funeral, demonstrate Antony's ability to adapt to situations and manipulate others to achieve his goals.

(iv) This extract foreshadows Antony's eventual manipulation of the Roman crowd during Caesar's funeral, where he incites them against the conspirators.

Antony's reaction reveals his unwavering

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loyalty to Caesar, as he mourns his friend and seeks justice for his assassination.

(v) Antony's willingness to confront the conspirators can be seen as both brave and calculated. His bravery is evident in his readiness to face death alongside Caesar, showing his loyalty.
However, his calculated restraint and measured words suggest that Antony is already planning his next steps to avenge Caesar and regain control of Rome.

10. Read the following extract and answer the questions that follow:
Antony:
Therefore I took your hands, but was indeed
Swayed from the point by looking down on Caesar.
Friends am I with you all and love you all,
Upon this hope, that you shall give me reasons
Why and wherein Caesar was dangerous.

(i) What does Antony mean by "I took your hands"?
What does Antony imply by "Swayed from the point by looking down on Caesar"?
Explain: "Friends am I with you all and love you all."

(ii) How does Antony justify his alliance with the conspirators?
What does Antony mean by "you shall give me reasons why and wherein Caesar was dangerous"?
How does this reflect Antony's strategy in this moment?

(iii) How does Antony conceal his true feelings about Caesar's assassination in this extract?
What earlier moments in the play demonstrate Antony's ability to manipulate and adapt?

(iv) How does this moment highlight Antony's intelligence and political pragmatism?
What does this suggest about Antony's long-term goals?

(v) Do you think Antony's words to the conspirators are genuine or purely strategic?
Support your answer with reference to his character and actions in the play.

Ans :

(i) "I took your hands" means that Antony shook hands with the conspirators, symbolizing his outward acceptance of their actions.
By "Swayed from the point by looking down on Caesar," Antony implies that he momentarily lost focus and was overcome with grief when he saw Caesar's body.
"Friends am I with you all and love you all" reflects Antony's outward show of allegiance to the conspirators, masking his true feelings to avoid suspicion.

(ii) Antony justifies his alliance by claiming that he hopes to understand the conspirators' reasoning for killing Caesar.
"You shall give me reasons why and wherein Caesar was dangerous" suggests that Antony expects the conspirators to provide justifications for their actions.
This reflects Antony's strategy of appearing cooperative while subtly questioning their motives, laying the groundwork for future actions against them.

(iii) Antony conceals his grief and anger by maintaining a respectful tone and feigning loyalty to the conspirators, ensuring they do not perceive him as a threat.
Earlier moments, such as Antony's agreement with Brutus to speak at Caesar's funeral, demonstrate his ability to adapt and manipulate situations to his advantage.

(iv) This moment highlights Antony's intelligence and political pragmatism, as he uses diplomacy to navigate a dangerous situation and secure his position.
It suggests that Antony's long-term goal is to avenge Caesar and undermine the conspirators, which he later accomplishes through his speech at Caesar's funeral.

(v) Antony's words are purely strategic, as he aims to gain the conspirators' trust while secretly planning to turn the public against them.
His later actions, such as his funeral speech and alliance with Octavius, reveal his true feelings and his determination to restore Caesar's legacy.

11. Read the following extract and answer the questions that follow:
Brutus:
Mark Antony, here, take you Caesar's body.
You shall not in your funeral speech blame us
But speak all good you can devise of Caesar
And say you do 't by our permission,
Else shall you not have any hand at all
About his funeral. And you shall speak
In the same pulpit whereto I am going,
After my speech is ended.

(i) What instructions does Brutus give Antony regarding Caesar's funeral speech?

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What does Brutus mean by "speak all good you can devise of Caesar"?
Explain: "And say you do 't by our permission."

(ii) Why does Brutus allow Antony to speak at Caesar's funeral?
What restrictions does Brutus impose on Antony's speech?
How does this reflect Brutus's confidence in his actions?

(iii) How does this moment foreshadow the consequences of Antony's speech?
What earlier decisions by Brutus contribute to his eventual miscalculation?

(iv) How does Brutus's belief in logic and honor influence his decision to permit Antony's speech?
What does this reveal about his understanding of Antony's character?

(v) Do you think Brutus's decision to let Antony speak at the funeral was a mistake?
Support your answer with reference to Antony's actions and the play's events.

Ans :

(i) Brutus instructs Antony to speak only positively about Caesar during his funeral speech and forbids him from blaming the conspirators.
By "speak all good you can devise of Caesar," Brutus means that Antony should focus solely on Caesar's virtues and achievements.
"And say you do 't by our permission" means that Antony must acknowledge that he is speaking with the conspirators' approval, emphasizing their authority.

(ii) Brutus allows Antony to speak at Caesar's funeral as a gesture of goodwill, believing it will demonstrate their fairness and justification for the assassination.
He restricts Antony from blaming the conspirators and ensures that Antony's speech follows his own address to the crowd.
This reflects Brutus's confidence in his actions, as he believes the Roman people will accept his explanation for Caesar's death.

(iii) This moment foreshadows the consequences of Antony's speech, as Antony uses the opportunity to incite the crowd against the conspirators.
Brutus's earlier decision to trust Antony and underestimate his rhetorical skills contributes to his miscalculation, leading to chaos and rebellion.

(iv) Brutus's belief in logic and honor influences his decision to permit Antony's speech, as he assumes Antony will adhere to the restrictions and act with integrity.
This reveals Brutus's misjudgment of Antony's character, as Antony uses the speech to manipulate public sentiment and seek vengeance for Caesar.

(v) Brutus's decision to let Antony speak at the funeral was a critical mistake, as Antony's speech turns the crowd against the conspirators and leads to their downfall.
While Brutus's intentions were honorable, his failure to anticipate Antony's cunning and emotional appeal highlights his naivety in political matters.

12. Read the following extract and answer the questions that follow:
Antony:
O pardon me, thou bleeding piece of earth,
That I am meek and gentle with these butchers.
Thou art the ruins of the noblest man
That ever lived in the tide of times.
Woe to the hand that shed this costly blood!

(i) Who is Antony addressing in this extract, and what does he mean by "thou bleeding piece of earth"?
What does Antony mean by "I am meek and gentle with these butchers"?
Explain: "Thou art the ruins of the noblest man that ever lived in the tide of times."

(ii) How does Antony express his grief and anger in this extract?
What does Antony mean by "Woe to the hand that shed this costly blood"?
How does this reveal Antony's loyalty to Caesar?

(iii) How does this moment reflect Antony's true feelings about Caesar's assassination?
What earlier actions by Antony show his ability to conceal his emotions?

(iv) How does this extract foreshadow Antony's actions later in the play?
What does this reveal about Antony's plans for revenge?

(v) Do you think Antony's grief in this moment is sincere, or is it part of his strategy?
Support your answer with reference to his character and actions in the play.

Ans :

(i) Antony is addressing Caesar's corpse, referring to him as "thou bleeding piece of

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earth" to symbolize Caesar's lifeless body as a part of Rome that has been wounded.

By "I am meek and gentle with these butchers," Antony expresses his frustration at having to hide his true feelings and appear submissive to the conspirators.

"Thou art the ruins of the noblest man that ever lived in the tide of times" means that Antony believes Caesar was the greatest man of his era, highlighting his deep admiration for him.

(ii) Antony expresses his grief through sorrowful and reverent language, mourning Caesar's death and the betrayal by the conspirators.

"Woe to the hand that shed this costly blood" conveys Antony's anger and desire for justice, as he curses those responsible for Caesar's assassination.

This reveals Antony's unwavering loyalty to Caesar, as he sees his death as a profound loss for Rome and himself.

(iii) This moment reflects Antony's true feelings of grief and anger, as he mourns Caesar's death and despises the conspirators for their actions.

Earlier, Antony concealed his emotions by feigning loyalty to the conspirators, ensuring his safety while planning his revenge.

(iv) This extract foreshadows Antony's actions later in the play, such as his funeral speech, where he incites the Roman crowd against the conspirators and seeks revenge for Caesar's death.

It reveals Antony's determination to honor Caesar's legacy and punish those who betrayed him, demonstrating his cunning and resolve.

(v) Antony's grief in this moment is sincere, as he deeply mourns Caesar's death and expresses anger at the betrayal. His words reflect genuine admiration for Caesar and sorrow over his loss.

However, Antony's ability to channel his emotions into a calculated strategy shows his political acumen, as he uses his grief to fuel his plan for revenge and reclaim power in Rome.

13. Read the following extract and answer the questions that follow:

Antony:
Here is a mourning Rome, a dangerous Rome,
No Rome of safety for Octavius yet.
Hie hence and tell him so.—Yet stay awhile;
Thou shalt not back till I have borne this corpse
Into the marketplace. There shall I try,
In my oration, how the people take
The cruel issue of these bloody men,
According to the which thou shalt discourse
To young Octavius of the state of things.

(i) What does Antony mean by "a mourning Rome, a dangerous Rome"?
Why does Antony say, "No Rome of safety for Octavius yet"?
Explain: "There shall I try, in my oration, how the people take the cruel issue of these bloody men."

(ii) What does Antony plan to achieve by bringing Caesar's body into the marketplace?
How does Antony intend to gauge the crowd's reaction to Caesar's death?
What does Antony instruct the messenger to do regarding Octavius?

(iii) How does this extract reflect Antony's strategic thinking?
What earlier moments in the play demonstrate Antony's ability to plan and adapt?

(iv) How does this moment foreshadow Antony's funeral speech and its consequences?
What does this reveal about Antony's understanding of the Roman people?

(v) Do you think Antony's approach to using Caesar's funeral as a political tool is justified? Support your answer with reference to his loyalty to Caesar and his motivations.

Ans :

(i) By "a mourning Rome, a dangerous Rome," Antony refers to the grief-stricken yet volatile state of the city following Caesar's assassination.

"No Rome of safety for Octavius yet" means that Rome is currently too unstable and dangerous for Octavius to enter, as the conspirators still hold power.

"There shall I try, in my oration, how the people take the cruel issue of these bloody men" means that Antony plans to use his speech at Caesar's funeral to assess the crowd's reaction to the conspirators and determine his next course of action.

(ii) Antony plans to bring Caesar's body into the marketplace to evoke the crowd's emotions and turn them against the conspirators.

He intends to gauge the crowd's reaction during his funeral speech to understand whether they will support his quest for vengeance or remain loyal to the conspirators.

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Antony instructs the messenger to wait until after his speech before reporting the situation to Octavius, ensuring Octavius has accurate information about Rome's state.

(iii) This extract highlights Antony's strategic thinking as he carefully plans to use the funeral as a platform to manipulate public opinion and challenge the conspirators' narrative.
Earlier, Antony demonstrated his adaptability when he feigned loyalty to the conspirators, ensuring his safety while preparing for his next move.

(iv) This moment foreshadows Antony's funeral speech, where he masterfully turns the crowd against the conspirators by appealing to their emotions and using Caesar's will as a rhetorical tool.
It reveals Antony's deep understanding of the Roman people's emotions and his ability to channel their grief into action against the conspirators.

(v) Antony's approach to using Caesar's funeral as a political tool is justified, as his loyalty to Caesar drives him to seek justice and restore Caesar's legacy.
However, his actions also contribute to chaos and civil war, suggesting that his methods, while effective, carry significant consequences for Rome's stability.

SCENE 2

14. Read the following extract and answer the questions that follow:
Antony:
He hath brought many captives home to Rome
Whose ransoms did the general coffers fill:
Did this in Caesar seem ambitious?
When that the poor have cried, Caesar hath wept;
Ambition should be made of sterner stuff:
Yet Brutus says he was ambitious;
And Brutus is an honourable man.

(i) What examples does Antony provide to question Caesar's ambition?
What does Antony mean by "Ambition should be made of sterner stuff"?
Why does Antony repeat, "And Brutus is an honourable man"?

(ii) How does Antony use rhetorical questions in this speech?
What is Antony's tone in this extract?
How does Antony's speech reflect his manipulative skills?

(iii) How does Antony contrast Caesar's actions with Brutus's claims?
What earlier actions of Caesar support Antony's argument?

(iv) How does this moment reflect Antony's ability to sway the Roman crowd?
What does this foreshadow about the public's reaction to the conspirators?

(v) Do you think Antony's criticism of Brutus is fair?
Support your answer with examples from the play.

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Ans :

(i) Antony provides examples such as Caesar bringing captives to Rome and using their ransoms to fill the general treasury.
By "Ambition should be made of sterner stuff," Antony suggests that Caesar's compassion for the poor, seen when he wept for them, is inconsistent with the traits of an ambitious man.
Antony repeats, "And Brutus is an honourable man," to sarcastically undermine Brutus's credibility while outwardly appearing respectful.

(ii) Antony uses rhetorical questions like "Did this in Caesar seem ambitious?" to make the crowd question Brutus's claim of Caesar's ambition.
His tone is calculated and ironic, as he subtly plants doubt in the minds of the Roman crowd.
Antony's speech reflects his manipulative skills, as he carefully balances criticism of Brutus with praise, leading the crowd to form their own conclusions.

(iii) Antony contrasts Caesar's generosity and compassion with Brutus's claim that Caesar was ambitious.
Caesar's actions, such as refusing the crown and his care for the poor, support Antony's argument that Caesar was not driven by selfish ambition.

(iv) This moment reflects Antony's mastery in swaying the Roman crowd by appealing to their emotions and logic.
It foreshadows the public's eventual revolt against the conspirators, as Antony turns them against Brutus and the other assassins.

(v) Antony's criticism of Brutus is justified, as he provides concrete examples that challenge Brutus's claim of Caesar's ambition. Antony's ability to expose inconsistencies in Brutus's

reasoning highlights the conspirators' questionable motives.
However, Antony's speech also shows his manipulative tendencies, as he uses rhetorical devices to incite the crowd while maintaining an appearance of respect.

15. Read the following extract and answer the questions that follow:
Antony:
Show you sweet Caesar's wounds, poor poor dumb mouths,
And bid them speak for me. But were I Brutus,
And Brutus Antony, there were an Antony
Would ruffle up your spirits, and put a tongue
In every wound of Caesar that should move
The stones of Rome to rise and mutiny.

(i) What does Antony mean by "sweet Caesar's wounds, poor poor dumb mouths"?
Explain: "And bid them speak for me."
What is Antony's purpose in this part of his speech?

(ii) How does Antony compare himself to Brutus?
What does Antony mean by "ruffle up your spirits"?
What effect does Antony hope to achieve with this statement?

(iii) How does this moment reflect Antony's ability to manipulate the crowd?
What earlier events in the play have prepared the audience for Antony's speech?

(iv) How does Antony use the imagery of Caesar's wounds to evoke the crowd's emotions?
What does this speech foreshadow about the crowd's reaction?

(v) Do you think Antony's manipulation of the crowd is justified?
Support your opinion with reference to Antony's character and the play's events.

Ans :

(i) Antony refers to Caesar's wounds as "dumb mouths," implying that they cannot literally speak but symbolize the injustice of Caesar's murder.
By saying, "And bid them speak for me," Antony personifies the wounds, suggesting they can convey the tragedy and stir emotions in the crowd.
Antony's purpose is to incite the crowd against the conspirators by appealing to their emotions and using Caesar's wounds as a symbol of betrayal.

(ii) Antony compares himself to Brutus by imagining a reversal of roles, where he, as Brutus, would passionately incite the crowd to rebellion.
"Ruffle up your spirits" means to stir the emotions and anger of the crowd, encouraging them to act against the conspirators.
Antony hopes to ignite the crowd's rage and push them toward mutiny and vengeance for Caesar's death.

(iii) This moment showcases Antony's skillful manipulation of the crowd as he uses rhetorical devices, emotional appeals, and vivid imagery to sway their opinion.
Earlier events, such as Antony's agreement with Brutus to speak at Caesar's funeral and his subtle use of irony in his speech, build up to this climax of persuasion.

(iv) Antony uses the imagery of Caesar's wounds as silent witnesses to the betrayal, evoking pity and anger in the crowd.
This speech foreshadows the crowd's transformation from passive listeners to an enraged mob, ready to seek vengeance against the conspirators.

(v) Antony's manipulation of the crowd can be seen as justified, as he seeks justice for Caesar and exposes the conspirators' motives. His actions align with his loyalty to Caesar and his desire to restore order in Rome.
However, his rhetoric also unleashes chaos and violence, showing that his methods, while effective, contribute to the disorder he later seeks to control.

16. Read the following extract and answer the questions that follow:
Antony:
I am no orator, as Brutus is;
But, as you know me all, a plain blunt man,
That love my friend; and that they know full well
That gave me public leave to speak of him:
For I have neither wit, nor words, nor worth,
Action, nor utterance, nor the power of speech,
To stir men's blood; I only speak right on.

(i) What does Antony mean by "I am no orator, as Brutus is"?
Explain: "But, as you know me all, a plain blunt man."
What is Antony's purpose in downplaying his oratory skills?

(ii) How does Antony contrast himself with Brutus in this extract?

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What does Antony mean by "I only speak right on"?
How does this statement reflect Antony's rhetorical strategy?

(iii) How does Antony use this moment to manipulate the crowd?
What earlier actions in his speech contribute to his success in swaying the public?

(iv) How does this extract reflect the theme of persuasion and rhetoric in the play?
What does this moment foreshadow about the crowd's response to Antony's speech?

(v) Do you think Antony's claim of being a "plain blunt man" is sincere?
Support your answer with reference to Antony's character and actions in the play.

Ans :

(i) Antony's statement "I am no orator, as Brutus is" implies that he lacks the rhetorical sophistication of Brutus, presenting himself as humble.
The line "But, as you know me all, a plain blunt man" suggests that Antony appeals to the crowd by portraying himself as honest and straightforward.
Antony downplays his oratory skills to appear relatable and to subtly highlight Brutus's manipulation, contrasting it with his own supposed sincerity.

(ii) Antony contrasts himself with Brutus by claiming simplicity and honesty, implying that Brutus's speech was calculated and insincere.
"I only speak right on" means that Antony speaks plainly and truthfully, without embellishment or pretense.
This statement reflects Antony's rhetorical strategy, as he uses humility to gain the trust of the crowd while subtly inciting them against the conspirators.

(iii) Antony manipulates the crowd by presenting himself as relatable and honest, making the audience more receptive to his message.
Earlier actions, such as showing Caesar's wounds and reading the will, have already stirred the crowd's emotions, paving the way for Antony to solidify their anger toward the conspirators.

(iv) This extract highlights the theme of persuasion and rhetoric by showcasing Antony's ability to use humility and emotional appeals to sway the crowd.
It foreshadows the crowd's eventual revolt against the conspirators, as Antony's speech successfully undermines Brutus's justification for Caesar's assassination.

(v) Antony's claim of being a "plain blunt man" is insincere, as he is a master of rhetoric and uses this persona to manipulate the crowd effectively.
His actions throughout the speech, including his use of irony and emotional appeals, demonstrate his skill as an orator and his ability to turn public sentiment against the conspirators.

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17. Read the following extract and answer the questions that follow:
Brutus:
If then that friend demand
why Brutus rose against Caesar, this is my answer:
— Not that I loved Caesar less, but that I loved Rome more. Had you rather Caesar were living and die
all slaves, than that Caesar were dead, to live all free men?

(i) Who is Brutus addressing in this speech, and what is the context?
What does Brutus mean by "Not that I loved Caesar less, but that I loved Rome more"?
Explain: "Had you rather Caesar were living and die all slaves, than that Caesar were dead, to live all free men?"

(ii) How does Brutus justify his role in Caesar's assassination?
What does this reveal about his values and priorities?
How does this moment reflect Brutus's sense of duty to Rome?

(iii) How does Brutus's argument appeal to the Plebeians' sense of freedom and justice?
What rhetorical strategy does Brutus use to gain their approval?

(iv) How does this extract highlight the conflict between personal loyalty and civic responsibility?
What earlier moments in the play reflect Brutus's internal struggle between his love for Caesar and his duty to Rome?

(v) Do you think Brutus's justification for Caesar's assassination is convincing?
Support your answer with reference to his character and motivations.

Ans :

(i) Brutus is addressing the Plebeians, explaining his reasons for participating in Caesar's assassination.

"Not that I loved Caesar less, but that I loved Rome more" means that Brutus acted out of his loyalty to the Republic, believing Caesar's ambition threatened its freedom.

By "Had you rather Caesar were living and die all slaves, than that Caesar were dead, to live all free men?" Brutus appeals to the crowd, presenting Caesar's death as a necessary sacrifice for their liberty.

(ii) Brutus justifies his actions by framing them as a choice between Rome's freedom and Caesar's ambition. He prioritizes the welfare of the Republic over personal loyalty to Caesar.

This reveals Brutus's strong sense of duty and his belief in placing the common good above personal relationships, even when it causes him emotional pain.

(iii) Brutus appeals to the Plebeians' sense of freedom and justice by emphasizing that Caesar's death was necessary to preserve their liberty.

He uses rhetorical questions and contrasts slavery with freedom to align his actions with the people's values, gaining their approval and trust.

(iv) This extract highlights the conflict between Brutus's personal loyalty to Caesar and his civic responsibility to Rome. He sacrifices his friendship with Caesar to protect the Republic's ideals.

Earlier moments, such as Brutus's soliloquy in his orchard, reflect his internal struggle as he debates whether to join the conspiracy, ultimately prioritizing his duty over his affection for Caesar.

(v) Brutus's justification for Caesar's assassination is convincing from his perspective, as his motives are rooted in his commitment to the Republic's ideals and fear of tyranny.

However, some might argue that his reasoning is flawed, as it is based on assumptions about Caesar's ambition rather than concrete evidence, making his actions morally ambiguous.

18. Read the following extract and answer the questions that follow:

First Plebeians:
We will be satisfied! Let us be satisfied!
Brutus:
Then follow me and give me audience, friends.—
Cassius, go you into the other street
And part the numbers.—
Those that will hear me speak, let 'em stay here;
Those that will follow Cassius, go with him;
And public reasons shall be rendered
Of Caesar's death.

(i) What are the Plebeians demanding in this extract?

What does Brutus mean by "And public reasons shall be rendered of Caesar's death"?

Why does Brutus ask Cassius to address a separate group of Plebeians?

(ii) How does Brutus attempt to calm the crowd in this moment?

What does this reveal about his leadership style?

How does Brutus plan to justify Caesar's assassination?

(iii) How does this moment highlight Brutus and Cassius's coordination?

What earlier events in the play show their preparation for this moment?

(iv) How does this extract reflect Brutus's confidence in his reasoning for Caesar's assassination?

What does this reveal about his belief in logic and honor?

(v) Do you think Brutus's approach to addressing the Plebeians is effective?

Support your answer with reference to his intentions and their potential consequences.

Ans :

(i) The Plebeians are demanding an explanation for Caesar's assassination, asking to be satisfied with a reason for his death.

By "And public reasons shall be rendered of Caesar's death," Brutus promises to provide a logical and honorable justification for the conspirators' actions.

Brutus asks Cassius to address a separate group of Plebeians to ensure that both leaders can effectively manage and calm the divided crowd.

(ii) Brutus attempts to calm the crowd by addressing them as "friends" and promising to explain the reasons for Caesar's assassination.

This reveals his rational and composed leadership style, as he seeks to reason with the crowd rather than intimidate or manipulate them.

Brutus plans to justify Caesar's assassination by framing it as an act of protecting Rome from tyranny, emphasizing the conspirators' noble intentions.

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(iii) This moment highlights the coordination between Brutus and Cassius as they divide responsibilities to address the crowd and manage their reaction.
Earlier events, such as their planning sessions and recruitment of allies, demonstrate their preparation for handling public backlash after Caesar's death.

(iv) This extract reflects Brutus's confidence in his ability to persuade the Plebeians using logic and honor, as he believes they will understand and accept his reasoning.
It reveals his belief in the power of rationality and his commitment to acting in what he perceives as Rome's best interest.

(v) Brutus's approach is initially effective, as his calm demeanor and promise of explanation quell the crowd's immediate unrest.
However, his reliance on logic and honor underestimates the emotional nature of the Plebeians, leaving them vulnerable to Antony's manipulation during his funeral speech.

19. Read the following extract and answer the questions that follow:
Brutus:
Be patient till the last.
Romans, countrymen, and lovers, hear me for my cause, and be silent that you may hear.
Believe me for mine honor, and have respect to mine honor that you may believe.
Censure me in your wisdom, and awake your senses that you may the better judge.

(i) What does Brutus mean by "Be patient till the last"?
What does Brutus ask the Romans to do in "Believe me for mine honor"?
Explain: "Censure me in your wisdom, and awake your senses that you may the better judge."

(ii) How does Brutus appeal to the crowd's sense of logic and honor?
What rhetorical strategy does Brutus use to gain the Plebeians' trust?
How does this reflect his belief in his own moral integrity?

(iii) How does this moment reflect Brutus's confidence in his reasoning for Caesar's assassination?
What earlier moments in the play demonstrate Brutus's justification for his actions?

(iv) How does Brutus's opening address reflect his leadership style?
What does this reveal about his relationship with the Roman people?

(v) Do you think Brutus's speech is effective in winning over the Plebeians?
Support your answer with reference to his intentions and the crowd's potential reaction.

Ans :

(i) "Be patient till the last" means that Brutus is asking the crowd to remain calm and listen to his explanation before passing judgment.
By "Believe me for mine honor," Brutus appeals to his reputation, asking the Romans to trust his words based on his integrity and past actions.
"Censure me in your wisdom, and awake your senses that you may the better judge" means that Brutus encourages the crowd to critically evaluate his reasoning with their intellect and fairness.

(ii) Brutus appeals to the crowd's sense of logic and honor by emphasizing his moral integrity and asking them to judge him rationally.
He uses rhetorical strategies such as repetition of "honor" and a direct appeal to their wisdom and fairness to gain their trust.
This reflects Brutus's belief in his own moral uprightness and his confidence that his actions will be seen as just and noble.

(iii) This moment reflects Brutus's confidence that his reasoning for Caesar's assassination—protecting Rome from tyranny—will resonate with the crowd.
Earlier moments, such as his soliloquy in the orchard, show his internal struggle and ultimate decision to join the conspiracy based on his fear of Caesar's potential ambition.

(iv) Brutus's opening address reflects his calm, rational, and principled leadership style, as he prioritizes logic and reason over emotional appeals.
This reveals his respect for the Roman people and his belief in their capacity to understand and support his actions if given a clear explanation.

(v) Brutus's speech is effective in initially winning over the Plebeians, as his calm demeanor and appeal to logic and honor align with their respect for him.
However, his reliance on reason alone underestimates the emotional nature of the crowd, leaving them vulnerable to Antony's subsequent manipulation during Caesar's funeral.

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20. Read the following extract and answer the questions that follow:

Brutus:
If any, speak, for him have I offended.
Who is here so rude that would not be a Roman?
If any, speak, for him have I offended.
Who is here so vile that will not love his country?
If any, speak, for him have I offended.
I pause for a reply.

(i) What is Brutus trying to convey by repeatedly asking "For him have I offended"?
What does Brutus mean by "Who is here so rude that would not be a Roman"?
Explain: "Who is here so vile that will not love his country?"

(ii) How does Brutus use rhetorical questions to appeal to the Plebeians?
What is the purpose of "I pause for a reply"?
How does this reflect Brutus's confidence in his reasoning?

(iii) How does Brutus justify Caesar's assassination in this moment?
What earlier actions demonstrate Brutus's belief in the greater good?

(iv) How does this extract reflect Brutus's perception of honor and patriotism?
What does this reveal about his leadership and his understanding of the Plebeians?

(v) Do you think Brutus's appeal to the Plebeians is effective in this moment?
Support your answer with reference to his tone and the crowd's reaction.

Ans :

(i) By repeatedly asking "For him have I offended," Brutus is challenging anyone in the crowd to claim that his actions were unjust or harmful to Rome.
"Who is here so rude that would not be a Roman?" questions the loyalty of anyone who opposes Brutus's reasoning, suggesting that true Romans would agree with his decision to protect the Republic.
"Who is here so vile that will not love his country?" implies that anyone who disagrees with Caesar's assassination lacks patriotism and loyalty to Rome.

(ii) Brutus uses rhetorical questions to engage the Plebeians, compelling them to reflect on their values of loyalty and patriotism while aligning those values with his justification for Caesar's death.
"I pause for a reply" emphasizes his confidence that no one will challenge his reasoning, reinforcing his belief in the legitimacy of his actions.
This reflects Brutus's confidence in his moral integrity and his ability to persuade the crowd with logic and honor.

(iii) Brutus justifies Caesar's assassination by framing it as an act of loyalty to Rome, ensuring the Republic's freedom from potential tyranny.
Earlier actions, such as his soliloquy in the orchard, demonstrate Brutus's internal conflict and ultimate decision to prioritize Rome's welfare over his personal relationship with Caesar.

(iv) This extract reflects Brutus's perception of honor and patriotism as central to his identity and his justification for Caesar's assassination.
It reveals his belief in the rationality of the Plebeians and his expectation that they will value his actions as noble and selfless.

(v) Brutus's appeal is initially effective, as his calm and logical tone resonates with the Plebeians, earning their agreement and trust. However, his reliance on logic and honor fails to address the crowd's emotional connection to Caesar, leaving them susceptible to Antony's later manipulation.

21. Read the following extract and answer the questions that follow:

Antony:
Friends, Romans, countrymen, lend me your ears.
I come to bury Caesar, not to praise him.
The evil that men do lives after them;
The good is oft interred with their bones.
So let it be with Caesar. The noble Brutus
Hath told you Caesar was ambitious.

(i) What is Antony's purpose in saying, "Friends, Romans, countrymen, lend me your ears"?
What does Antony mean by "I come to bury Caesar, not to praise him"?
Explain: "The evil that men do lives after them; the good is oft interred with their bones."

(ii) How does Antony introduce his speech in a way that appeals to the Plebeians?
What does Antony mean by "So let it be with Caesar"?
How does Antony reference Brutus in this extract?

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(iii) How does this opening reflect Antony's rhetorical strategy?
What earlier moments in the play foreshadow Antony's ability to manipulate the crowd?
(iv) How does Antony's tone in this extract reflect both respect for Brutus and subtle doubt about Caesar's ambition?
What does this reveal about Antony's skill as an orator?
(v) Do you think Antony's claim that he comes to "bury Caesar, not to praise him" is sincere? Support your answer with reference to his intentions and the impact of his speech.

Ans :

(i) "Friends, Romans, countrymen, lend me your ears" is Antony's way of respectfully addressing the Plebeians and asking for their attention.
By "I come to bury Caesar, not to praise him," Antony presents himself as impartial, downplaying his intent to honor Caesar.
"The evil that men do lives after them; the good is oft interred with their bones" means that people's wrongdoings are remembered while their virtues are forgotten, suggesting that Caesar's positive traits may be overlooked.
(ii) Antony appeals to the Plebeians by addressing them as equals and appearing calm and non-confrontational in his opening lines.
"So let it be with Caesar" signifies Antony's reluctant acceptance of Brutus's claim that Caesar was ambitious, setting up his subtle contradiction.
Antony references Brutus by calling him "noble," maintaining an outward show of respect while planting doubt about Brutus's judgment.
(iii) This opening reflects Antony's rhetorical strategy of appearing respectful and unbiased while subtly undermining Brutus's credibility.
Earlier moments, such as Antony's agreement with Brutus to speak at Caesar's funeral, foreshadow his ability to manipulate the crowd by balancing diplomacy with persuasion.
(iv) Antony's tone conveys respect for Brutus by calling him "noble," but his phrasing introduces subtle doubt about whether Caesar's ambition warranted his death.
This reveals Antony's skill as an orator, as he uses careful language to gain the crowd's trust while gradually swaying their opinion.
(v) Antony's claim that he comes to "bury Caesar, not to praise him" is insincere, as his speech is designed to honor Caesar and turn the crowd against the conspirators.
His later appeals to the crowd's emotions, such as reading Caesar's will and showing his wounds, demonstrate his intent to incite rebellion and avenge Caesar's death.

22. Read the following extract and answer the questions that follow:
Antony:
But yesterday the word of Caesar might
Have stood against the world. Now lies he there,
And none so poor to do him reverence.
O masters, if I were disposed to stir
Your hearts and minds to mutiny and rage,
I should do Brutus wrong and Cassius wrong,
Who, you all know, are honorable men.
(i) What does Antony mean by "But yesterday the word of Caesar might have stood against the world"?
What does Antony mean by "And none so poor to do him reverence"?
Explain: "If I were disposed to stir your hearts and minds to mutiny and rage."
(ii) How does Antony use irony in this extract to influence the crowd?
Why does Antony repeatedly refer to Brutus and Cassius as "honorable men"?
What effect does this have on the Plebeians?
(iii) How does Antony contrast Caesar's past power with his current state?
What does this reveal about Antony's grief and his view of the conspirators?
(iv) How does Antony's speech reflect his rhetorical strategy and ability to manipulate the crowd?
What earlier moments in the play prepare the audience for Antony's persuasive abilities?
(v) Do you think Antony's approach to turning the crowd against the conspirators is justified? Support your answer with reference to his loyalty to Caesar and the conspirators' actions.

Ans :

(i) By "But yesterday the word of Caesar might have stood against the world," Antony highlights Caesar's immense power and influence before his assassination.
"And none so poor to do him reverence" means that even the lowest in society no longer show Caesar respect, emphasizing how

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drastically his status has fallen in death.
"If I were disposed to stir your hearts and minds to mutiny and rage" means Antony claims he is not inciting rebellion, though his tone and words subtly suggest otherwise.

(ii) Antony uses irony by repeatedly calling Brutus and Cassius "honorable men" while his tone and examples undermine their honor, planting doubt in the crowd's minds.
The repeated phrase creates a contrast between their supposed honor and the violent betrayal of Caesar, making the Plebeians question their motives.
This has a profound effect on the Plebeians, gradually turning their emotions against the conspirators.

(iii) Antony contrasts Caesar's past power with his current vulnerability in death, highlighting the tragedy of his fall from greatness.
This reveals Antony's grief for Caesar and his disdain for the conspirators, who he believes betrayed a noble and powerful leader.

(iv) Antony's speech reflects his rhetorical strategy of using irony, appeals to emotion, and subtle manipulation to sway the crowd.
Earlier moments, such as his agreement with Brutus to speak at Caesar's funeral, foreshadow his ability to navigate political situations and influence public opinion.

(v) Antony's approach to turning the crowd against the conspirators is justified, as he seeks justice for Caesar and exposes the conspirators' questionable motives.
However, his actions also unleash chaos and violence, suggesting that his methods, while effective, have significant consequences for Rome's stability.

23. Read the following extract and answer the questions that follow:
Antony:
You will compel me, then, to read the will?
Then make a ring about the corpse of Caesar,
And let me show you him that made the will.
Shall I descend? And will you give me leave?

(i) What does Antony mean by "You will compel me, then, to read the will"?
What is Antony referring to by "the corpse of Caesar"?
Explain: "Shall I descend? And will you give me leave?"

(ii) How does Antony use the will and Caesar's corpse as rhetorical tools?
What is Antony's purpose in showing Caesar's body to the crowd?
How does Antony's tone influence the Plebeians in this moment?

(iii) How does this moment reflect Antony's ability to manipulate the crowd's emotions?
What earlier actions in the play reveal Antony's skill in persuasion?

(iv) How does Antony's appeal to the Plebeians foreshadow the consequences of his speech?
What does this reveal about his understanding of the crowd's emotions?

(v) Do you think Antony's strategy of using the will and Caesar's body is justified?
Support your answer with reference to his loyalty to Caesar and his goals for Rome.

Ans :

(i) By "You will compel me, then, to read the will," Antony pretends to hesitate, using the Plebeians' curiosity and insistence to heighten their anticipation and emotions.
"The corpse of Caesar" refers to Caesar's lifeless body, which Antony plans to use as a visual symbol of the conspirators' betrayal and brutality.
"Shall I descend? And will you give me leave?" means that Antony asks for permission to step down and engage more directly with the crowd, emphasizing his humility and respect.

(ii) Antony uses the will to ignite the Plebeians' curiosity, as it promises them benefits, and Caesar's corpse to evoke their pity and anger.
His purpose in showing Caesar's body is to visually demonstrate the violence of the assassination, making the betrayal more tangible and stirring the crowd's emotions.
Antony's tone, which is a mix of hesitation and suggestion, manipulates the Plebeians into becoming more invested and outraged, aligning them with his goals.

(iii) This moment reflects Antony's ability to manipulate the crowd's emotions by appealing to their grief, anger, and curiosity.
Earlier actions, such as his calculated agreement with Brutus and his ironic references to the conspirators as "honorable men," show his skill in persuasion and rhetoric.

(iv) Antony's appeal foreshadows the chaos and rebellion that follow his speech, as the Plebeians become enraged by the conspirators' betrayal.
It reveals Antony's deep understanding of the crowd's emotions and his ability to channel

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their grief and anger into action against the conspirators.

(v) Antony's strategy of using the will and Caesar's body is justified, as he seeks to honor Caesar's legacy and expose the conspirators' motives.
However, his actions also lead to violence and civil unrest, raising questions about whether his methods, while effective, ultimately benefit Rome's stability.

24. Read the following extract and answer the questions that follow:
Antony:
If you have tears, prepare to shed them now.
You all do know this mantle. I remember
The first time ever Caesar put it on.
It was on a summer's evening in his tent,
That day he overcame the Nervii.

(i) What does Antony mean by "If you have tears, prepare to shed them now"?
What is Antony referring to by "this mantle"?
Explain: "It was on a summer's evening in his tent, that day he overcame the Nervii."

(ii) How does Antony use the mantle as a symbol in this speech?
Why does Antony emphasize his memory of Caesar's victory over the Nervii?
What effect does this have on the Plebeians?

(iii) How does Antony appeal to the emotions of the Plebeians in this extract?
What earlier actions in the play demonstrate Antony's ability to manipulate public sentiment?

(iv) How does this extract reflect Antony's use of imagery and nostalgia to evoke sympathy for Caesar?
What does this reveal about Antony's understanding of the Plebeians' emotions?

(v) Do you think Antony's strategy of using personal memories and symbols is effective?
Support your answer with reference to his goals and the Plebeians' reaction.

Ans :

(i) "If you have tears, prepare to shed them now" means that Antony is preparing the Plebeians for an emotional moment, appealing to their grief over Caesar's death.
"This mantle" refers to Caesar's cloak, which Antony uses as a symbol of Caesar's life and achievements.
"It was on a summer's evening in his tent, that day he overcame the Nervii" evokes a memory of Caesar's military victory, highlighting his strength and heroism.

(ii) Antony uses the mantle as a symbol of Caesar's greatness and vulnerability, connecting it to his triumphs and the betrayal of his murder.
He emphasizes Caesar's victory over the Nervii to remind the Plebeians of Caesar's achievements and his contributions to Rome.
This stirs pride and sorrow in the Plebeians, deepening their emotional connection to Caesar and their anger at the conspirators.

(iii) Antony appeals to the Plebeians' emotions by using vivid imagery and personal anecdotes to humanize Caesar and evoke their grief.
Earlier actions, such as his repetition of "honorable men" to subtly undermine the conspirators, demonstrate Antony's skill in manipulating public sentiment.

(iv) This extract reflects Antony's use of imagery and nostalgia to create a powerful emotional response, painting Caesar as a heroic yet tragic figure.
It reveals Antony's deep understanding of the Plebeians' emotions, as he skillfully channels their grief and admiration for Caesar into anger at the conspirators.

(v) Antony's strategy of using personal memories and symbols is highly effective, as it evokes the Plebeians' sympathy and turns them against the conspirators.
His ability to connect Caesar's achievements to his murder highlights the conspirators' betrayal, aligning the crowd with Antony's goals for vengeance and justice.

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25. Read the following extract and answer the questions that follow:
Antony:
Good friends, sweet friends, let me not stir you up
To such a sudden flood of mutiny.
They that have done this deed are honorable.
What private griefs they have, alas, I know not,
That made them do it. They are wise and honorable
And will no doubt with reasons answer you.

(i) What does Antony mean by "let me not stir you up to such a sudden flood of mutiny"?
Why does Antony refer to the conspirators as "honorable"?
Explain: "What private griefs they have, alas, I know not."

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(ii) How does Antony maintain a tone of respect for the conspirators while subtly inciting the crowd?
What rhetorical strategy does Antony use to plant doubt in the Plebeians' minds?
How does Antony's tone influence the crowd in this moment?

(iii) How does Antony manipulate the Plebeians' emotions in this extract?
What earlier moments in the play demonstrate Antony's ability to sway public opinion?

(iv) How does Antony's speech reflect his understanding of the Plebeians' emotions and priorities?
What does this moment foreshadow about the crowd's response to Caesar's assassination?

(v) Do you think Antony's strategy of appearing respectful while undermining the conspirators is effective?
Support your answer with reference to his goals and the crowd's reaction.

Ans :

(i) "Let me not stir you up to such a sudden flood of mutiny" means that Antony pretends to dissuade the Plebeians from rebelling, while subtly encouraging their anger.
By calling the conspirators "honorable," Antony uses irony to question their integrity without directly accusing them.
"What private griefs they have, alas, I know not" suggests that Antony feigns ignorance about the conspirators' motives, implying that their reasons for killing Caesar may be self-serving.

(ii) Antony maintains a tone of respect for the conspirators by repeatedly calling them "honorable," while his examples of Caesar's virtues create a stark contrast.
He uses rhetorical strategies such as irony and subtle doubt to undermine the conspirators' credibility, making the Plebeians question their motives.
Antony's tone, which mixes respect with subtle sarcasm, influences the crowd by planting seeds of doubt and anger toward the conspirators.

(iii) Antony manipulates the Plebeians' emotions by highlighting Caesar's virtues and leaving the conspirators' motives ambiguous, stirring their grief and suspicion.
Earlier moments, such as Antony's agreement with Brutus to speak at Caesar's funeral and his use of Caesar's will, demonstrate his skill in swaying public opinion.

(iv) Antony's speech reflects his understanding of the Plebeians' emotions, as he appeals to their grief for Caesar and their desire for justice.
This moment foreshadows the crowd's eventual revolt against the conspirators, as Antony's words incite them to question the legitimacy of Caesar's assassination.

(v) Antony's strategy of appearing respectful while undermining the conspirators is highly effective, as it allows him to turn the crowd against them without appearing confrontational.
The crowd's eventual rebellion demonstrates the success of Antony's approach, as his rhetoric aligns their emotions with his goals for justice and revenge.

26. Read the following extract and answer the questions that follow:
Antony:
Moreover, he hath left you all his walks,
His private arbors, and new-planted orchards,
On this side Tiber. He hath left them you,
And to your heirs forever—common pleasures
To walk abroad and recreate yourselves.
Here was a Caesar! When comes such another?

(i) What does Antony mean by "he hath left you all his walks"?
What is the significance of Caesar leaving "his private arbors, and new-planted orchards" to the citizens?
Explain: "Here was a Caesar! When comes such another?"

(ii) How does Antony use Caesar's will to appeal to the Plebeians?
Why does Antony emphasize Caesar's generosity in this extract?
What effect does Antony hope to achieve with this part of his speech?

(iii) How does Antony's tone in this extract influence the Plebeians' emotions?
What earlier actions in Antony's speech demonstrate his ability to manipulate public sentiment?

(iv) How does this moment reflect Antony's rhetorical strategy and understanding of the Plebeians' values?
What does this reveal about his goals for turning the crowd against the conspirators?

(v) Do you think Antony's use of Caesar's will in his speech is justified?
Support your answer with reference to his loyalty to Caesar and his intentions for Rome.

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Ans :

(i) By "he hath left you all his walks," Antony refers to Caesar's will, which bequeaths his gardens and orchards to the citizens of Rome for their use and enjoyment.
The significance of Caesar leaving "his private arbors, and new-planted orchards" lies in his generosity and desire to leave a legacy that benefits the Roman people.
"Here was a Caesar! When comes such another?" means that Antony emphasizes Caesar's greatness and suggests that no one else will ever match his qualities and contributions.

(ii) Antony uses Caesar's will to appeal to the Plebeians by highlighting Caesar's care for them, even in death, as he leaves them valuable gifts.
He emphasizes Caesar's generosity to evoke gratitude and admiration, contrasting it with the conspirators' claim that Caesar was ambitious.
Antony hopes to incite the Plebeians' anger at the conspirators by showing that Caesar's actions were selfless and for the common good.

(iii) Antony's tone is reverent and emotional, which stirs the Plebeians' grief and admiration for Caesar while creating resentment toward the conspirators.
Earlier in his speech, Antony shows Caesar's mantle and mentions his wounds, building an emotional connection that primes the crowd for his revelation of the will.

(iv) This moment reflects Antony's rhetorical strategy of using tangible examples, such as Caesar's will, to connect with the Plebeians' values of fairness and generosity.
It reveals Antony's goal to turn the crowd against the conspirators by portraying Caesar as a selfless leader and the conspirators as betrayers of Rome.

(v) Antony's use of Caesar's will is justified, as it aligns with his loyalty to Caesar and his desire to honor his friend's legacy.
However, his method is also manipulative, as he uses the will as a rhetorical tool to incite the Plebeians' anger and provoke chaos, leading to civil unrest.

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27. Read the following extract and answer the questions that follow:
Antony:
And thither will I straight to visit him. He comes upon a wish. Fortune is merry
And in this mood will give us anything.
Servant:
I heard him say Brutus and Cassius
Are rid like madmen through the gates of Rome.
Antony:
Belike they had some notice of the people
How I had moved them. Bring me to Octavius.

(i) What does Antony mean by "He comes upon a wish"?
Why does Antony say, "Fortune is merry and in this mood will give us anything"?
Explain: "Belike they had some notice of the people how I had moved them."

(ii) What does the servant report about Brutus and Cassius?
How does this reflect the impact of Antony's funeral speech?
What does Antony plan to do after hearing this news?

(iii) How does this moment highlight Antony's confidence in his influence over the Roman people?
What earlier actions in the play demonstrate Antony's ability to manipulate public opinion?

(iv) How does this extract foreshadow the future conflict between Antony, Octavius, and the conspirators?
What does Antony's reaction reveal about his strategic mindset?

(v) Do you think Antony's belief in "Fortune" and his ability to move the people is justified? Support your answer with reference to his actions and their consequences in the play.

Ans :

(i) By "He comes upon a wish," Antony refers to Octavius's timely arrival, which aligns with Antony's needs for support and alliance.
"Fortune is merry and in this mood will give us anything" means that Antony believes events are turning in his favor, and fate is working to his advantage.
"Belike they had some notice of the people how I had moved them" suggests that Brutus and Cassius fled Rome after realizing that Antony's speech had successfully turned the crowd against them.

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(ii) The servant reports that Brutus and Cassius fled "like madmen" through the gates of Rome, indicating their fear of the mob's wrath.
This reflects the impact of Antony's funeral speech, which incited the Plebeians to revolt against the conspirators.
Antony plans to meet Octavius and strategize their next steps, consolidating power and preparing to confront the conspirators.

(iii) This moment highlights Antony's confidence in his ability to sway the Roman people, as he acknowledges the power of his speech in stirring their emotions.
Earlier actions, such as his use of Caesar's will and his dramatic portrayal of Caesar's wounds, demonstrate Antony's skill in manipulating public opinion to achieve his goals.

(iv) This extract foreshadows the future conflict between Antony, Octavius, and the conspirators, as the alliance between Antony and Octavius strengthens against Brutus and Cassius.
Antony's reaction reveals his strategic mindset, as he quickly pivots from moving the crowd to consolidating alliances and preparing for the next phase of the power struggle.

(v) Antony's belief in "Fortune" and his ability to move the people is justified, as his funeral speech has successfully turned the tide in his favor and caused the conspirators to flee.
However, relying on public opinion and alliances can be precarious, as the ensuing chaos and civil war reveal the instability of Rome after Caesar's death.

SCENE 3

28. Read the following extract and answer the questions that follow:
Fourth Citizen: It is no matter, his name's Cinna; pluck but
his name out of his heart, and turn him going.
Third Citizen: Tear him, tear him! Come, brands ho!
firebrands to Brutus' to Cassius'; burn all: some to Decius'
house, and some to Casca's; some to Ligarius': away, go!

(i) Who is the "Cinna" mentioned in the extract, and why is he targeted by the citizens?
What does the Fourth Citizen mean by "pluck but his name out of his heart"?
How does this reflect the mob's mentality?

(ii) What does the mob plan to do after dealing with Cinna?
How does the line "Come, brands ho!" highlight their intentions?
What does this reveal about their response to Caesar's death?

(iii) How does this moment reflect the consequences of Antony's funeral speech?
What earlier events in the play led to the citizens' violent reaction?

(iv) What role does the mob play in this scene, and how does it contribute to the theme of chaos and disorder?
How does this chaos foreshadow the future of Rome under Antony and Octavius?

(v) Do you think the mob's actions in this scene are justified?
Support your opinion with reference to their emotions and the influence of Antony's rhetoric.

Ans :

(i) The "Cinna" mentioned is Cinna the poet, who is mistaken by the citizens for Cinna the conspirator.
The line "pluck but his name out of his heart" suggests that the mob is solely focused on the name "Cinna," disregarding whether he is truly guilty.
This reflects the irrational and violent nature of mob mentality, as they act on impulse without verifying the facts.

(ii) After dealing with Cinna, the mob plans to burn the homes of Brutus, Cassius, Decius, Casca, and Ligarius, showing their anger and desire for vengeance.
The line "Come, brands ho!" highlights their destructive intentions, as they prepare to use fire to vent their fury.
This reveals the citizens' uncontrollable rage in response to Caesar's death, fueled by Antony's manipulation during his funeral speech.

(iii) This moment reflects the consequences of Antony's funeral speech, which incited the crowd to turn against the conspirators.
Earlier, Antony used Caesar's will and his rhetoric to stir the citizens' emotions, leading to this violent reaction against anyone associated with the conspirators.

(iv) The mob represents the chaos and disorder unleashed by Caesar's assassination and Antony's rhetoric. Their actions highlight the dangers of unchecked anger and manipulation.

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This chaos foreshadows the instability and bloodshed that will follow in Rome, as Antony and Octavius rise to power amid civil unrest.

(v) The mob's actions are not justified, as their violence stems from ignorance and manipulation rather than rational thought. They target innocent individuals like Cinna the poet based solely on his name.
However, their emotions are understandable, as Antony's speech has effectively channeled their grief and anger over Caesar's death into a vengeful frenzy.

29. Read the following extract and answer the questions that follow:
Cinna:
I dreamt tonight that I did feast with Caesar,
And things unluckily charge my fantasy.
I have no will to wander forth of doors,
Yet something leads me forth.

(i) What does Cinna mean by "I dreamt tonight that I did feast with Caesar"?
What does he mean by "things unluckily charge my fantasy"?
Explain: "I have no will to wander forth of doors, yet something leads me forth."

(ii) How does this moment reflect Cinna's sense of foreboding?
What does his reluctance to go out suggest about his state of mind?
How does this create tension in the scene?

(iii) How does Shakespeare use dreams and premonitions to build suspense in the play?
What earlier moments in the play feature similar warnings or omens?

(iv) How does this extract foreshadow Cinna's fate?
What does this reveal about the chaotic state of Rome following Caesar's assassination?

(v) Do you think Cinna's decision to venture out despite his unease is a reflection of courage or inevitability?
Support your answer with reference to his character and the events of the play.

Ans :

(i) "I dreamt tonight that I did feast with Caesar" refers to a dream in which Cinna imagines being with Caesar, symbolizing a connection or unease tied to Caesar's death.
"Things unluckily charge my fantasy" means that Cinna's dream has left him with a sense of dread or bad omens influencing his thoughts.
"I have no will to wander forth of doors, yet something leads me forth" reflects Cinna's reluctance to go outside due to his unease, but he feels compelled to leave, possibly by fate or external forces.

(ii) This moment reflects Cinna's sense of foreboding, as he interprets his dream as an unlucky sign.
His reluctance to go out suggests that he is deeply unsettled and aware of the potential danger in Rome's chaotic atmosphere.
This creates tension by hinting at an impending event that will involve Cinna, aligning with the larger themes of fate and disorder in the play.

(iii) Shakespeare uses dreams and premonitions to build suspense and highlight the characters' inner fears, as seen in this extract and earlier warnings like Calpurnia's dream about Caesar's death.
Other moments, such as the Soothsayer's warning to "Beware the Ides of March," similarly serve as omens that foreshadow significant events.

(iv) This extract foreshadows Cinna's tragic fate, as he is mistaken for Cinna the conspirator and killed by the mob, despite his innocence.
It reveals the chaotic state of Rome following Caesar's assassination, where fear and anger override logic and justice.

(v) Cinna's decision to venture out despite his unease can reflect inevitability, as he feels compelled by forces beyond his control, aligning with the theme of fate in the play.
However, it may also reflect courage, as he chooses to face his fears despite his premonitions, showing his resolve in navigating Rome's unstable environment.

30. Read the following extract and answer the questions that follow:
First Plebeian: What is your name?
Second Plebeian: Whither are you going?
Third Plebeian: Where do you dwell?
Fourth Plebeian: Are you a married man or a bachelor?

(i) What is the context of the Plebeians questioning Cinna in this extract?
What do the Plebeians' questions suggest about their mindset?
Explain: "Are you a married man or a bachelor?"

(ii) How does the mob's interrogation of Cinna reflect the chaos in Rome?

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What does this moment reveal about the Plebeians' approach to justice?
How does their line of questioning heighten the tension in this scene?

(iii) How does Shakespeare use the Plebeians to portray the theme of mob mentality?
What earlier events in the play contribute to the Plebeians' anger and suspicion?

(iv) How does this interaction foreshadow Cinna's fate?
What does this reveal about the consequences of Caesar's assassination for the Roman public?

(v) Do you think the Plebeians' actions in this scene are justified?
Support your answer with reference to their emotions and the state of Rome.

Ans :

(i) The Plebeians are questioning Cinna the poet, mistaking him for Cinna the conspirator, as they seek vengeance for Caesar's assassination.
The Plebeians' questions suggest their aggressive and irrational mindset, driven by suspicion and a desire for retribution rather than facts.
"Are you a married man or a bachelor?" reflects their irrationality and the absurdity of their interrogation, as personal details become grounds for judgment.

(ii) The mob's interrogation reflects the chaos in Rome, where fear and anger have turned the citizens into an irrational and violent crowd.
This moment reveals the Plebeians' misguided approach to justice, as they act on impulse and emotions rather than logic or evidence.
Their line of questioning heightens the tension by illustrating their hostility and the imminent danger Cinna faces, despite his innocence.

(iii) Shakespeare uses the Plebeians to portray the theme of mob mentality, where collective anger overrides reason and leads to unjust actions.
Earlier events, such as Antony's funeral speech, have inflamed the Plebeians' emotions and directed their rage toward anyone associated with Caesar's assassination.

(iv) This interaction foreshadows Cinna's tragic fate, as the mob, driven by irrational anger, kills him despite his innocence, mistaking him for the conspirator.
It reveals the broader consequences of Caesar's assassination, as Rome descends into chaos, with fear and vengeance taking precedence over justice.

(v) The Plebeians' actions are not justified, as their violence stems from misplaced anger and a lack of rationality, targeting an innocent man based solely on his name.
However, their emotions are understandable, given the manipulation by Antony's speech and the instability caused by Caesar's assassination, highlighting the power of rhetoric and mob psychology.

31. Read the following extract and answer the questions that follow:
Second Plebeian:
wer every man directly.
First Plebeian: Ay, and briefly.
Fourth Plebeian: Ay, and wisely.
Third Plebeian: Ay, and truly, you were best.
Cinna: What is my name? Whither am I going? Where
do I dwell? Am I a married man or a bachelor? Then to answer every man directly and briefly, wisely and truly: wisely I say, I am a bachelor.

(i) What are the Plebeians demanding of Cinna in this extract?
What does Cinna mean by "answer every man directly and briefly"?
Explain: "Wisely I say, I am a bachelor."

(ii) How does Cinna attempt to handle the Plebeians' interrogation?
What does this reveal about his state of mind?
How do the Plebeians' demands heighten the tension in this scene?

(iii) How does Shakespeare use humor and absurdity in this interaction?
What earlier events in the play have led to the Plebeians' suspicion of Cinna?

(iv) How does this moment reflect the irrationality of the mob?
What does this reveal about the impact of Caesar's assassination on Roman society?

(v) Do you think Cinna's calm and logical responses help or hinder his situation?
Support your answer with reference to his interaction with the Plebeians.

Ans :

(i) The Plebeians are demanding that Cinna answer their questions truthfully, directly, and concisely, as they interrogate him to determine his identity and intentions.

By "answer every man directly and briefly," Cinna acknowledges the Plebeians' demands for straightforward answers to avoid provoking them further.
"Wisely I say, I am a bachelor" reflects Cinna's attempt to use wit and humor to defuse the tension, while also complying with the Plebeians' request for brevity and truth.

(ii) Cinna tries to handle the interrogation by answering truthfully and with a tone of compliance, hoping to calm the increasingly hostile crowd.
This reveals his nervous state of mind, as he tries to navigate the mob's aggression without provoking further suspicion or violence.
The Plebeians' relentless demands heighten the tension by showcasing their irrationality and creating a sense of impending danger for Cinna.

(iii) Shakespeare uses humor and absurdity in this interaction through the Plebeians' contradictory and overly specific questions, highlighting their irrationality.
Earlier events, such as Antony's funeral speech, have fueled the Plebeians' anger and suspicion, making them irrationally hostile toward anyone associated with Caesar's death.

(iv) This moment reflects the irrationality of the mob, as their questioning lacks logic and is driven by anger and fear rather than reason.
It reveals how Caesar's assassination has destabilized Roman society, leading to chaos and a breakdown of order, with the mob targeting innocent individuals like Cinna.

(v) Cinna's calm and logical responses momentarily diffuse the tension, but his efforts ultimately fail to save him, as the mob acts on emotion rather than reason.
His compliance highlights the futility of logic in the face of mob mentality, where irrational anger and vengeance override fairness and justice.

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32. Read the following extract and answer the questions that follow:
Second Plebeian: That's as much as to say they are fools that marry. You'll bear me a bang for that, I fear. Proceed directly.
Cinna: Directly, I am going to Caesar's funeral.
First Plebeian: As a friend or an enemy?
Cinna: As a friend.

(i) What does the Second Plebeian mean by "You'll bear me a bang for that, I fear"?
Why does Cinna say, "Directly, I am going to Caesar's funeral"?
Explain: "As a friend or an enemy?"

(ii) How does this exchange reflect the tension and suspicion among the Plebeians?
What does Cinna's response reveal about his intentions?
How does the Plebeians' questioning heighten the danger for Cinna?

(iii) How does Shakespeare use humor in this moment to contrast with the underlying tension?
What earlier events in the play have influenced the Plebeians' aggressive attitude?

(iv) How does this extract reflect the theme of mob mentality?
What does this reveal about the state of Rome following Caesar's assassination?

(v) Do you think Cinna's honesty about his intentions helps or harms his situation?
Support your answer with reference to the Plebeians' mindset in this scene.

Ans :

(i) The Second Plebeian's remark, "You'll bear me a bang for that, I fear," is a humorous comment implying that Cinna might get into trouble for indirectly criticizing marriage.
Cinna says, "Directly, I am going to Caesar's funeral," to answer truthfully and avoid provoking the increasingly hostile Plebeians.
"As a friend or an enemy?" reflects the Plebeians' suspicion and demand for absolute clarity about Cinna's allegiance, showcasing their mistrust.

(ii) This exchange reflects the tension and suspicion among the Plebeians, who are determined to root out anyone perceived as a threat to Caesar's legacy.
Cinna's response reveals that he is genuinely attending Caesar's funeral as a friend, highlighting his innocence in the conspirators' actions.
The Plebeians' questioning heightens the danger for Cinna, as their mistrust and irrational anger make them prone to violence, regardless of his truthful answers.

(iii) Shakespeare uses humor through the Second Plebeian's lighthearted remarks, creating a brief contrast to the underlying tension of the mob's hostility.

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Earlier events, such as Antony's funeral speech, have inflamed the Plebeians' emotions, turning them into an aggressive and irrational force seeking vengeance.

(iv) This extract reflects the theme of mob mentality, as the Plebeians act collectively on suspicion and anger, rather than logic or fairness.
It reveals the chaotic state of Rome following Caesar's assassination, where fear and vengeance have replaced order and justice.

(v) Cinna's honesty about his intentions harms his situation, as the Plebeians are too enraged and irrational to differentiate between friend and foe.
The Plebeians' mindset, fueled by Antony's rhetoric and their grief for Caesar, leads them to act impulsively and violently, regardless of Cinna's innocence.

33. Read the following extract and answer the questions that follow:
Second Plebeian: That matter is answered directly.
Fourth Plebeian: For your dwelling—briefly.
Cinna: Briefly, I dwell by the Capitol.
Third Plebeian: Your name, sir, truly.
Cinna: Truly, my name is Cinna.
First Plebeian: Tear him to pieces! He's a conspirator.

(i) What question does Cinna answer with "Briefly, I dwell by the Capitol"?
What does Cinna mean by "Truly, my name is Cinna"?
Explain: "Tear him to pieces! He's a conspirator."

(ii) How does the Plebeians' reaction to Cinna's name highlight their irrationality?
What does Cinna's honesty reveal about his character?
How does this moment heighten the tension in the scene?

(iii) How does Shakespeare use this moment to portray the dangers of mob mentality?
What earlier events in the play contribute to the Plebeians' anger and suspicion?

(iv) How does this extract foreshadow the tragic consequences of the mob's actions?
What does this reveal about the social and political instability in Rome?

(v) Do you think the Plebeians' reaction to Cinna is justified in the context of the play?
Support your answer with reference to their emotions and the manipulation they have experienced.

Ans :

(i) Cinna answers the Plebeians' question about his residence with "Briefly, I dwell by the Capitol," hoping to satisfy their demands.
"Truly, my name is Cinna" reflects Cinna's honesty in identifying himself, unaware that his name will lead to his tragic fate.
"Tear him to pieces! He's a conspirator" shows the mob's irrational decision to attack Cinna simply because of his name, mistaking him for Cinna the conspirator.

(ii) The Plebeians' reaction to Cinna's name highlights their irrationality, as they immediately equate him with the conspirator without verifying his identity.
Cinna's honesty reveals his innocence and integrity, as he answers the mob truthfully despite the growing hostility.
This moment heightens the tension as the Plebeians' anger turns into violence, emphasizing the dangerous power of mob mentality.

(iii) Shakespeare uses this moment to portray the dangers of mob mentality, where collective anger overrides reason and leads to unjust actions.
Earlier events, such as Antony's funeral speech, have inflamed the Plebeians' emotions and directed their anger toward anyone associated with Caesar's death.

(iv) This extract foreshadows the tragic consequences of the mob's actions, as their irrational anger leads to the wrongful death of an innocent man.
It reveals the social and political instability in Rome, where fear and chaos dominate, and justice is replaced by vengeance.

(v) The Plebeians' reaction to Cinna is not justified, as their violence stems from misplaced anger and a failure to distinguish between the poet and the conspirator.
However, their emotions are understandable, given the manipulation they have experienced through Antony's speech and their grief over Caesar's assassination.

34. Read the following extract and answer the questions that follow:
Cinna: I am Cinna the poet, I am Cinna the poet!
Fourth Plebeian: Tear him for his bad verses, tear him for his bad verses!
Cinna: I am not Cinna the conspirator.

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Fourth Plebeian: It is no matter. His name's Cinna.
Pluck but his name out of his heart, and turn him going.

(i) What does Cinna mean by "I am Cinna the poet"?
What does the Fourth Plebeian mean by "Tear him for his bad verses"?
Explain: "Pluck but his name out of his heart, and turn him going."

(ii) How does the mob's reaction to Cinna's name highlight their irrationality?
What does Cinna's repeated plea reveal about his state of mind?
How does the Fourth Plebeian's response intensify the danger for Cinna?

(iii) How does Shakespeare use this moment to highlight the dangers of mob mentality?
What earlier events in the play have contributed to the Plebeians' irrational behavior?

(iv) How does this extract foreshadow the tragic consequences of unchecked anger and chaos?
What does this moment reveal about the state of Rome after Caesar's assassination?

(v) Do you think the Plebeians' actions in this scene reflect a desire for justice or blind rage? Support your answer with reference to the mob's behavior and manipulation by Antony.

Ans :

(i) By "I am Cinna the poet," Cinna desperately tries to distinguish himself from Cinna the conspirator, pleading for his life.
The Fourth Plebeian's remark, "Tear him for his bad verses," adds an absurd and irrational justification for violence, showing the mob's descent into chaos.
"Pluck but his name out of his heart, and turn him going" means that the mob sees Cinna's name as sufficient cause for their violence, regardless of his actual identity.

(ii) The mob's reaction to Cinna's name highlights their irrationality, as they attack him solely based on his name without considering his innocence.
Cinna's repeated plea, "I am Cinna the poet," reveals his desperation and fear as he tries to convince the mob of his harmlessness.
The Fourth Plebeian's response intensifies the danger by dismissing Cinna's identity, showing that the mob's anger has blinded them to reason.

(iii) Shakespeare uses this moment to highlight the dangers of mob mentality, where collective anger overrides logic and leads to unjust violence.
Earlier events, such as Antony's funeral speech, have manipulated the Plebeians' emotions, channeling their grief and rage into irrational acts of vengeance.

(iv) This extract foreshadows the tragic consequences of unchecked anger and chaos, as the mob's actions lead to the death of an innocent man.
It reveals the state of Rome after Caesar's assassination, where fear and instability have given rise to irrational violence and the breakdown of order.

(v) The Plebeians' actions in this scene reflect blind rage rather than a desire for justice, as they act impulsively and irrationally, targeting an innocent man.
Their behavior is a direct result of Antony's manipulation during his funeral speech, which fueled their emotions without guiding their actions toward reason or fairness.

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35. Read the following extract and answer the questions that follow:
Third Plebeian: Tear him, tear him! Come, brands, ho, firebrands!
To Brutus', to Cassius', burn all! Some
to Decius' house, and some to Casca's, some to Ligarius'. Away, go!

(i) What does "Tear him, tear him!" reflect about the mob's emotions?
What does "Come, brands, ho, firebrands!" suggest about the mob's intentions?
Explain: "To Brutus', to Cassius', burn all!"

(ii) How does this moment reflect the mob's transformation from mourners to rioters?
What does their anger toward the conspirators reveal about the influence of Antony's speech?
How does this moment heighten the tension in the play?

(iii) How does Shakespeare use the mob's actions to portray the theme of chaos and disorder?
What earlier events in the play contribute to the Plebeians' violent reaction?

(iv) How does this extract foreshadow the consequences of the mob's actions for Rome?
What does this reveal about the breakdown of order and justice in the city?

(v) Do you think the mob's violent response is justified?
Support your answer with reference to their emotions and the manipulation they have experienced.

Ans :

(i) "Tear him, tear him!" reflects the mob's uncontrollable rage, as they demand violent retribution against anyone associated with Caesar's assassination.
"Come, brands, ho, firebrands!" suggests the mob's intention to burn the houses of the conspirators, escalating their anger into destructive action.
"To Brutus', to Cassius', burn all!" shows the mob's focus on targeting the conspirators, seeking vengeance for Caesar's death by destroying their property.

(ii) This moment reflects the mob's transformation from mourners into rioters, driven by grief and rage after Antony's manipulation during Caesar's funeral.
Their anger toward the conspirators reveals the effectiveness of Antony's speech in redirecting their emotions and inciting rebellion.
This moment heightens the tension in the play, as the mob's actions signal the collapse of order and the beginning of widespread chaos in Rome.

(iii) Shakespeare uses the mob's actions to portray the theme of chaos and disorder, showing how collective anger can lead to irrational and destructive behavior.
Earlier events, such as Antony's funeral speech and the conspirators' justification for Caesar's assassination, contribute to the Plebeians' violent reaction by inflaming their emotions.

(iv) This extract foreshadows the consequences of the mob's actions, as their violence and destruction further destabilize Rome, leading to civil unrest and war.
It reveals the breakdown of order and justice in the city, where vengeance and emotion replace rationality and fairness.

(v) The mob's violent response is not justified, as their actions stem from manipulated emotions and irrational anger, leading to unjust destruction and harm.
However, their reaction is understandable, given the grief and fury stoked by Antony's speech, highlighting the power of rhetoric to influence and control a volatile crowd.

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CHAPTER 2

JULIUS CAESAR : ACT 4

SUMMARY

SCENE 1

This scene highlights the growing tension and political manipulation within the triumvirate, showcasing Antony's cunning nature and his focus on consolidating power while preparing for the looming conflict with Brutus and Cassius.

1. FORMATION OF THE SECOND TRIUMVIRATE

- Antony, Lepidus, and Octavius meet to finalize their alliance as the Second Triumvirate of Rome.
- They prepare a list of enemies to eliminate, agreeing on the execution of Lepidus's brother and Antony's nephew.

2. ANTONY'S MANIPULATIVE INTENTIONS

- Antony sends Lepidus to fetch Caesar's will, planning to reduce some of the bequests made to the people of Rome.
- After Lepidus departs, Antony confides in Octavius that Lepidus is unfit for leadership.
- Antony describes Lepidus as a mere tool to be used for their purposes and later discarded, even planning to blame him for future misdeeds.

3. CONFLICT BETWEEN ANTONY AND OCTAVIUS

- Octavius defends Lepidus, claiming he is a seasoned and brave soldier.
- Antony dismisses this, comparing Lepidus to his horse—a creature to be trained and controlled.

4. FOCUS SHIFTS TO BRUTUS AND CASSIUS

- To avoid further disagreement, Antony redirects the conversation to the growing threat posed by Brutus and Cassius.
- He informs Octavius of their efforts to gather an army and seize power.
- Antony emphasizes the urgency of confronting and defeating them, urging Octavius to focus on organizing their troops and strategies.

SCENE 2

This scene reveals the growing tension between Brutus and Cassius, highlighting their strained alliance and the importance of maintaining a united front as they prepare for the impending battle against Antony and Octavius.

1. SETTING AND CONTEXT

- The scene takes place at Brutus's camp in Sardis, outside of Rome.
- Brutus and Cassius have gathered forces from various Roman provinces and now meet to prepare for their confrontation with Antony and Octavius.

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2. PRELUDE TO CASSIUS'S ARRIVAL

- Arrival of Messengers Titinius and Pindarus arrive ahead of Cassius, followed by Lucilius, who has visited Cassius beforehand.
- Brutus's Disapproval Brutus expresses dissatisfaction with some of Cassius's recent actions and wishes they could be undone.
- Pindarus's Reassurance Pindarus assures Brutus that Cassius is nearby and ready to answer any concerns.

3. BRUTUS'S PERCEPTION OF CASSIUS

- Lucilius's Report Lucilius delivers a letter from Cassius to Brutus and mentions that Cassius's behavior toward him was cold and formal.
- Brutus's Reaction Brutus criticizes Cassius, calling him deceitful and comparing him to a "hot friend cooling," indicating a strain in their relationship.

4. CASSIUS CONFRONTS BRUTUS

- Cassius's Accusation Upon arriving, Cassius accuses Brutus of wrongdoing.
- Brutus's Response Brutus denies the accusations, asserting that he would never harm a friend, especially one he considers a brother.

5. CALL FOR UNITY

- Brutus's Advice Brutus emphasizes the importance of unity and maintaining composure, particularly in front of their soldiers, to avoid undermining morale.
- Private Discussion Brutus invites Cassius into his tent to resolve their differences in private.

SCENE 3

This scene highlights the strain in Brutus and Cassius's alliance, the personal losses they endure, and the looming sense of destiny and guilt that haunts Brutus through Caesar's ghost. The scene builds tension for the climactic battle at Philippi.

6. THE QUARREL BETWEEN BRUTUS AND CASSIUS

- Cassius's Complaint Inside the tent, Cassius accuses Brutus of denouncing Lucius Pella for accepting bribes despite Cassius's letters defending him. Cassius argues for leniency in the current chaotic times.
- Brutus's Rebuttal Brutus disagrees, accusing Cassius of greed and hypocrisy for condoning bribery while Caesar was killed for justice.
- Escalation The argument intensifies with insults and anger. Cassius reminds Brutus of his experience and refuses to be dominated.

7. EMOTIONAL CLIMAX

- Cassius's Despair Cassius, feeling betrayed, expresses his frustration and pulls out his dagger, declaring his weariness of the world.
- Brutus's Intervention Brutus calms Cassius and advises him to redirect his anger toward their common enemies.

8. TRAGEDY OF PORTIA

- Portia's Suicide Cassius learns from Brutus that Portia has killed herself by swallowing burning coal after hearing of Antony and Octavius's alliance.
- Brutus's Numbness Brutus appears stoic, showing little emotion about her death.

9. NEWS FROM MESSALA

- Executions by Octavius and Antony Messala informs Brutus of the executions of several senators, including Cicero.
- Portia's Death Confirmed Messala also reports Portia's death, but Brutus remains composed.

10. DEBATE OVER BATTLE STRATEGY

- Cassius's Proposal Cassius suggests staying in their current position and letting the enemy come to them.
- Brutus's Argument Brutus disagrees, arguing that staying put would allow the opposing forces to grow. He insists on marching to Philippi.

11. BRUTUS'S ENCOUNTER WITH CAESAR'S GHOST

- Rest and Music Brutus asks Varro and Claudius to stay near him while Lucilius plays a tune until he falls asleep.
- The Ghost Appears Brutus awakens to see Caesar's ghost, which tells him they will meet again at Philippi.
- Confusion Among Servants Shaken, Brutus wakes Varro and Claudius, but they claim they saw and heard nothing.

12. DECISION TO MARCH

- Brutus, still disturbed, resolves to leave for Philippi immediately and leaves a message for Cassius to join him in the morning.

MULTIPLE CHOICE QUESTIONS

SCENE 1

1. Which trio enters at the start of the scene?
(a) Brutus, Cassius, and Casca
(b) Antony, Octavius, and Lepidus
(c) Octavius, Lepidus, and Publius
(d) Antony, Lepidus, and Caesar

Ans :

(b) Antony, Octavius, and Lepidus

The excerpt begins with these three leaders walking onstage, discussing who must die. Their alliance holds power over Rome, and this conversation sets the dark tone of the scene.

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2. What does Octavius specifically tell Lepidus about his own brother?
(a) He must be promoted
(b) He must plead for mercy
(c) He must die
(d) He must leave Rome
(c) He must die

Octavius directly informs Lepidus, "Your brother too must die." This reveals the ruthless measures the triumvirs take to eliminate all threats, including those within their families.

3. Which relative of Antony's does Lepidus insist must also be killed?
(a) Antony's father
(b) Antony's sister
(c) Antony's nephew, Publius
(d) Antony's uncle

Ans :

(c) Antony's nephew, Publius

Lepidus conditions his agreement to execute his own brother by demanding Publius's death. This mutual inclusion of close relatives underscores the unforgiving nature of the proscriptions.

4. What do Antony and Octavius want Lepidus to fetch from Caesar's house?
(a) Money collected from taxes
(b) The will
(c) Important letters
(d) Caesar's sword

Ans :

(b) The will

Antony plans to retrieve Caesar's will to reduce the legacies promised to the people. They want to lessen expenses, showing their desire to manipulate Caesar's final bequests for personal gain.

5. Where do Antony and Octavius propose Lepidus may find them later?
(a) Outside the city gates
(b) In the Senate House
(c) By the Capitol or elsewhere
(d) At their army camp

Ans :

(c) By the Capitol or elsewhere

Octavius says Lepidus can find them "here, or at the Capitol." This flexibility highlights the hectic political environment, as they constantly move to manage affairs of state.

6. How does Antony describe Lepidus once Lepidus exits?
(a) "A dear friend"
(b) "A slight, unmeritable man"
(c) "A sly fox who deceives"
(d) "A generous and loyal ally"

Ans :

(b) "A slight, unmeritable man"

Antony sees Lepidus as unworthy and easily disposable. He calls him fit only for errands, revealing Antony's contempt and his readiness to use Lepidus as a tool rather than a partner.

7. What does Antony compare Lepidus to in terms of carrying burdens?
(a) A horse in battle
(b) A lowly servant
(c) A donkey bearing gold
(d) An eagle circling prey

Ans :

(c) A donkey bearing gold

Antony compares Lepidus to an ass (donkey) that carries treasure. Once he has served his purpose, they will relieve him of his load, revealing Antony's dismissive attitude.

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8. Which of the following best sums up Octavius's immediate reaction to Antony's criticism of Lepidus?
(a) He agrees Lepidus is useless
(b) He praises Lepidus as a valiant soldier
(c) He laughs at Antony's remarks
(d) He remains silent and leaves

Ans :

(b) He praises Lepidus as a valiant soldier

Octavius defends Lepidus by calling him a "tried and valiant soldier," indicating Octavius believes Lepidus has proven himself. This highlights a slight difference in how Antony and Octavius view Lepidus.

9. What does Antony liken Lepidus to, besides the donkey metaphor, in describing his usefulness?
(a) A mindless follower
(b) A child in need of guidance
(c) A mechanical puppet
(d) His horse, trained to fight

Ans :

(d) His horse, trained to fight

Antony compares Lepidus to his horse, describing how he teaches it to fight and obey commands. This shows Antony sees Lepidus as a creature needing direction and control.

10. Why does Antony call Lepidus "a barren-spirited fellow"?
(a) He has no heirs
(b) He lacks creativity and original thought
(c) He challenges Antony's authority
(d) He always refuses new tasks

Ans :

(b) He lacks creativity and original thought

Antony believes Lepidus merely imitates what others have already done. The phrase "barren-spirited" suggests he has no true initiative, reinforcing Antony's dismissive view of Lepidus's abilities.

11. Which two conspirators does Antony mention are raising armies against them?
(a) Brutus and Cassius
(b) Casca and Cinna
(c) Trebonius and Ligarius
(d) Lucilius and Lucius

Ans :

(a) Brutus and Cassius

Antony notes that Brutus and Cassius are "levying powers," meaning they are gathering forces. Their rebellion poses a major threat, prompting Antony and Octavius to consolidate their own strength.

12. What does Antony suggest the triumvirate do about their allies and resources?
(a) Dismiss them to reduce expenses
(b) Strengthen alliances and stretch resources
(c) Keep only the soldiers and leave others
(d) Hide their funds and ban all allies

Ans :

(b) Strengthen alliances and stretch resources

Antony insists they must combine their alliances and "stretch" their means to confront Brutus and Cassius. This unites the triumvirate in a shared strategy against the growing opposition.

13. Which word describes the type of matters Antony wants to discuss in council?
(a) Glorious
(b) Covert
(c) Trivial
(d) Hopeless

Ans :

(b) Covert

Antony wants to plan how "covert matters may be best disclosed." This means they need a private strategy to handle secret or delicate affairs that could weaken their position if revealed.

14. What does Antony wish to ensure regarding "open perils"?
(a) That they are ignored
(b) That they are handled publicly
(c) That they are answered most securely
(d) That they are dismissed as rumors

Ans :

(c) That they are answered most securely

Antony stresses the importance of safely addressing open threats. By doing so, they can maintain control and stability, ensuring their power is not undermined by enemies gathering strength.

15. In Antony's view, how should Lepidus be treated after he carries out the difficult tasks?
(a) Honored as an equal
(b) Discreetly imprisoned
(c) Replaced by Publius
(d) Dismissed and set aside

Ans :

(d) Dismissed and set aside

Antony plans to use Lepidus until he is no longer necessary, then cast him off. This shows Antony's manipulative nature and his willingness to discard a colleague after exploiting him.

16. Which phrase best captures Antony's attitude toward Lepidus?
(a) Loyal companion
(b) Beloved mentor
(c) Useful instrument
(d) Dangerous rival

Ans :

(c) Useful instrument

Antony repeatedly calls Lepidus a mere "property," like a horse or a donkey. This language clearly shows Antony treats Lepidus as an instrument to serve their political and military ends.

17. Who says the line "You may do your will, But he's a tried and valiant soldier"?
(a) Lepidus

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(b) Antony
(c) Octavius
(d) Brutus

Ans :

(c) Octavius

Octavius voices a mild rebuke of Antony's harsh opinion of Lepidus. Although he concedes Antony may do as he wishes, Octavius still recognizes Lepidus's proven worth in battle.

18. Which phrase does Antony use to describe Lepidus's habit of following outdated trends and ideas?
(a) "He is a noble hero."
(b) "Begin his fashion."
(c) "A savage mind."
(d) "Swift as a hawk."

Ans :

(b) "Begin his fashion."

Antony criticizes Lepidus for adopting "objects, arts, and imitations… staled by other men." He mocks Lepidus for being behind the times, only beginning a fashion already out of use.

19. How does Antony propose that they prepare for Brutus and Cassius?
(a) Go separate ways and divide forces
(b) Immediately attack without discussion
(c) Hold a council to plan thoroughly
(d) Surrender to avoid bloodshed

Ans :

(c) Hold a council to plan thoroughly

Antony advocates for careful planning before acting against Brutus and Cassius. He understands that a thoughtful strategy and clear coordination will help them tackle the rebels more effectively.

20. What imagery does Octavius use to describe their precarious position?
(a) Standing alone in the desert
(b) Chained to a rock in the sun
(c) Tied to a stake with enemies all around
(d) Floating on a raft in stormy seas

Ans :

(c) Tied to a stake with enemies all around

Octavius says "we are at the stake, And bayed about with many enemies." This image of being tied and surrounded captures how cornered and threatened the triumvirs feel.

21. What does Octavius suspect about some who appear friendly?
(a) They plan to overthrow Lepidus instead
(b) They have hidden loyalties to Caesar
(c) They are preparing to unite with Brutus
(d) They harbor "millions of mischiefs" in their hearts

Ans :

(d) They harbor "millions of mischiefs" in their hearts

Octavius fears that some who smile at them might be secretly plotting their downfall. This suspicion highlights the dangerous undercurrent of betrayal in Rome's political climate.

22. Which theme is highlighted by the leaders' willingness to eliminate their own family members?
(a) The power of friendship
(b) Fear of supernatural events
(c) Ruthlessness of political ambition
(d) Regret over hasty decisions

Ans :

(c) Ruthlessness of political ambition

By condemning even close relatives, the triumvirs demonstrate how political power can override familial bonds. This reveals the brutal lengths they will go to maintain control.

23. How does Antony plan to handle Caesar's will once Lepidus brings it?
(a) Increase the legacies to the public
(b) Eliminate any references to Lepidus
(c) Forge Caesar's signature
(d) Reduce the expenses in the legacies

Ans :

(d) Reduce the expenses in the legacies

Antony explicitly says they must "determine how to cut off some charge in legacies," meaning they will reduce the promised sums. This shows their desire to profit from Caesar's inheritance.

24. What does Antony imply when he says "And having brought our treasure where we will… then take we down his load and turn him off"?
(a) Lepidus will be promoted
(b) Lepidus will be rewarded with gold
(c) Lepidus will be dismissed after they use him
(d) Lepidus will join Brutus and Cassius

Ans :

(c) Lepidus will be dismissed after they use him

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Antony clearly states that Lepidus's purpose is only to carry their burdens. Once he finishes the task, they will drop him, emphasizing Antony's view of Lepidus as expendable.

25. What do Antony and Octavius do at the very end of the scene?
(a) They celebrate their victory
(b) They sit down to eat and rest
(c) They exit to hold a strategic council
(d) They continue to argue about Lepidus

Ans :

(c) They exit to hold a strategic council

The scene concludes with them deciding to meet in council to plan against Brutus and Cassius. This signals their readiness to tackle both covert and open threats with a united front.

26. "He shall not live; look, with a spot I damn him."
These words show that Antony is _____.
(a) remorseful
(b) callous
(c) hesitant
(d) frightened

Ans :

(b) callous

Antony casually marks someone for death, saying "with a spot I damn him." He displays no hesitation, demonstrating his ruthless disposition toward potential threats.

27. "Upon condition Publius shall not live,
Who is your sister's son, Mark Antony."
In these lines, Lepidus demands that _____.
(a) his relative be set free
(b) Brutus must die at once
(c) Antony's nephew must be killed
(d) Octavius remain neutral

Ans :

(c) Antony's nephew must be killed

Lepidus agrees to execute his own brother on the condition that Antony's nephew, Publius, is also put to death. This underscores their readiness to eliminate even familial ties to solidify power.

28. "He shall but bear them as the ass bears gold …
Then take we down his load."
Here, Antony describes Lepidus as a(n) _____.
(a) equal partner
(b) strong politician
(c) beast of burden
(d) skilled negotiator

Ans :

(c) beast of burden

Antony compares Lepidus to a donkey carrying treasure. Once Lepidus fulfills his role, Antony plans to discard him, indicating Lepidus is merely a tool for their political agenda.

29. "But he's a tried and valiant soldier."
Octavius's line shows that he _____.
(a) distrusts Lepidus entirely
(b) sees Lepidus's proven worth in battle
(c) wants to remove Lepidus from power
(d) believes Lepidus is Antony's equal

Ans :

(b) sees Lepidus's proven worth in battle

Octavius defends Lepidus, reminding Antony that Lepidus has fought bravely. This subtle difference in opinion highlights a slight tension between Octavius and Antony over Lepidus's value.

30. "Brutus and Cassius are levying powers.
We must straight make head …
And let us presently go sit in council."
Antony suggests they must _____.
(a) retreat to Rome
(b) ignore any potential threats
(c) unite and plan their strategy
(d) let Lepidus fight alone

Ans :

(c) unite and plan their strategy

Antony declares they must prepare to counter Brutus and Cassius, urging that they strengthen alliances ("our best friends made") and discuss secret matters in a council to face impending dangers.

31. When Octavius says, "Your brother too must die. Consent you, Lepidus?" he seeks Lepidus's _____.
(a) pardon
(b) defiance
(c) consent
(d) blessing

Ans :

(c) consent

Octavius demands Lepidus's approval for killing Lepidus's own brother. This ruthless request

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exposes the stark priorities of the triumvirs—family ties are readily sacrificed to eliminate perceived threats.

32. When Antony declares, "He shall not live; look, with a spot I damn him," he ensures Publius's _____.
(a) exile
(b) downfall
(c) safety
(d) redemption

Ans :

(b) downfall

Antony marks Publius, his own nephew, for execution, sealing his fate with chilling finality. This harsh pronouncement exemplifies the merciless proscriptions the triumvirs impose to secure their dominance.

33. When Antony calls Lepidus "a slight, unmeritable man," he confines Lepidus to minor _____.
(a) errands
(b) glories
(c) battles
(d) intrigues

Ans :

(a) errands

Antony reduces Lepidus to a messenger role, highlighting his contempt. By labeling Lepidus as "slight" and "unmeritable," Antony reveals his plan to use and then discard him for convenience.

34. When Octavius asserts, "But he's a tried and valiant soldier," he underscores Lepidus's _____.
(a) greed
(b) valor
(c) envy
(d) folly

Ans :

(b) valor

Octavius defends Lepidus, emphasizing his proven courage. This admiration stands in contrast to Antony's disparaging view, foreshadowing internal discord as the triumvirs debate Lepidus's true worth.

35. When Antony likens Lepidus to "my horse," he questions Lepidus's _____ as an equal partner.
(a) logic
(b) birth
(c) power
(d) status

Ans :

(d) status

Comparing Lepidus to a mere beast he can train, Antony denies him genuine standing. This stark analogy reveals Antony's view that Lepidus lacks autonomy and leadership authority.

36. Identify the correct order in which Publius's fate is decided.
1. Octavius insists Lepidus's brother must die.
2. Lepidus agrees to sacrifice his own brother.
3. Lepidus demands Antony's nephew, Publius, be killed.
4. Antony confirms Publius's execution.

(a) 1, 3, 2, 4
(b) 1, 2, 3, 4
(c) 2, 1, 4, 3
(d) 3, 4, 1, 2

Ans :

(b) 1, 2, 3, 4

First, Octavius targets Lepidus's brother. Lepidus assents, then demands Publius die too. Antony finally seals Publius's doom by "marking" his name, indicating the ruthless culling of their political threats.

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37. Determine the sequence in which Lepidus is instructed to retrieve Caesar's will.
1. Antony tells Lepidus to collect the will from Caesar's house.
2. Lepidus asks Antony and Octavius where to rejoin them.
3. Lepidus departs.
4. Antony and Octavius plan their next move.

(a) 1, 3, 4, 2
(b) 2, 1, 3, 4
(c) 1, 2, 3, 4
(d) 2, 3, 1, 4

Ans :

(c) 1, 2, 3, 4

Antony's order comes first, Lepidus clarifies his meeting place, then exits. Antony and Octavius remain to discuss altering the legacy expenses and forging strategies against their mutual foes.

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38. Pick the correct progression of Antony's disparagement of Lepidus.
1. Antony derides Lepidus as "slight" and "unmeritable."
2. Antony calls Lepidus an ass that carries gold.
3. Antony likens Lepidus to his horse.
4. He claims Lepidus must be "trained" like an animal.

(a) 2, 1, 3, 4
(b) 1, 2, 4, 3
(c) 1, 2, 3, 4
(d) 1, 3, 2, 4

Ans :

(c) 1, 2, 3, 4

Antony escalates his insults first calling Lepidus "slight," then comparing him to an ass, next likening him to a horse, and concluding that Lepidus is merely an obedient figurehead.

39. Identify how Antony and Octavius discuss Lepidus's position before shifting focus to Brutus and Cassius.
1. Antony dismisses Lepidus as an errand-boy.
2. Octavius defends Lepidus as a proven soldier.
3. Antony insists Lepidus is still a mere tool.
4. They pivot to the threat posed by Brutus and Cassius.

(a) 2, 3, 1, 4
(b) 1, 2, 3, 4
(c) 1, 3, 4, 2
(d) 3, 2, 1, 4

Ans :

(b) 1, 2, 3, 4

Antony first belittles Lepidus's role, Octavius counters by praising Lepidus's valor, but Antony remains unmoved, deeming Lepidus a tool. The two then refocus on confronting Brutus and Cassius.

40. Select the correct sequence of events leading to the duo's exit and further plotting.
1. Antony and Octavius discuss reducing Caesar's legacies.
2. Lepidus departs to perform his task.
3. Antony introduces the looming threat of Brutus and Cassius.
4. Antony and Octavius exit to plan how best to address looming dangers.

(a) 2, 1, 3, 4
(b) 2, 3, 4, 1
(c) 1, 2, 3, 4
(d) 1, 3, 2, 4

Ans :

(c) 1, 2, 3, 4

They begin by discussing ways to "cut off some charge" in Caesar's will, then send Lepidus away. Antony raises the growing menace of Brutus and Cassius, and both exit to strategize.

41. Select the option that shows the correct relationship between statements (1) and (2).
Statement (1) : Having agreed that Octavius's brother must die, Lepidus demands Antony's nephew, Publius, also face execution.
Statement (2) : Antony marks Publius's name for immediate inclusion on their death list.
(a) (1) is true and (2) is false.
(b) (2) is true and (1) is false.
(c) (1) is the cause for (2).
(d) (1) and (2) are independent of each other.

Ans :

(c) (1) is the cause for (2).

Because Lepidus consents to sacrificing his brother, he expects Antony to lose someone too—namely Publius. Thus, (1) directly prompts Antony to "spot" Publius for death in (2).

42. Select the option that shows the correct relationship between statements (1) and (2).
Statement (1) : Antony instructs Lepidus to fetch Caesar's will and reduce certain legacies.
Statement (2) : Antony also "spots" Publius for execution to remove a perceived threat.
(a) (1) is true and (2) is false.
(b) (2) is true and (1) is false.
(c) (1) is the cause for (2).
(d) (1) and (2) are independent of each other.

Ans :

(d) (1) and (2) are independent of each other.

Adjusting Caesar's will is a financial move, while condemning Publius deals with eliminating enemies. These motives aren't linked; one targets money, the other targets a person.

43. Select the option that shows the correct relationship between statements (1) and (2).
Statement (1) : Octavius calls Lepidus "a tried and valiant soldier" worthy of respect.
Statement (2) : Antony devalues Lepidus, comparing him to a mere beast that must be directed and trained.
(a) (1) is true and (2) is false.
(b) (2) is true and (1) is false.

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(c) (1) is the cause for (2).
(d) (1) and (2) are independent of each other.

Ans :

(d) (1) and (2) are independent of each other.

Octavius's admiration for Lepidus contrasts with Antony's disparagement, and neither opinion springs from the other. They simply reflect two opposing views on Lepidus's ability and rank.

44. Select the option that shows the correct relationship between statements (1) and (2).
Statement (1) : Antony sneers at Lepidus as "slight" and unfit to share power.
Statement (2) : Lepidus still belongs to the triumvirate, overseeing Rome with Antony and Octavius.
(a) (1) is true and (2) is false.
(b) (2) is true and (1) is false.
(c) (1) is the cause for (2).
(d) (1) and (2) are independent of each other.

Ans :

(d) (1) and (2) are independent of each other.

Antony's personal disdain does not annul Lepidus's formal role as a ruler. The scorn in (1) does not influence Lepidus's official position in (2), so they remain unrelated.

45. Select the option that shows the correct relationship between statements (1) and (2).
Statement (1) : Brutus and Cassius assemble armies, posing a grave threat.
Statement (2) : Antony urges a council to resolve hidden and open dangers.
(a) (1) is true and (2) is false.
(b) (2) is true and (1) is false.
(c) (1) is the cause for (2).
(d) (1) and (2) are independent of each other.

Ans :

(c) (1) is the cause for (2).

Brutus and Cassius's troop buildup sparks alarm, prompting Antony to call for immediate planning. Hence, the threat in (1) leads directly to the strategizing proposed in (2).

SCENE 2

46. Who meets Brutus and his army at the beginning of the scene?
(a) Titinius and Pindarus
(b) Cassius and Lucius
(c) Antony and Octavius
(d) Lucilius and Caesar

Ans :

(a) Titinius and Pindarus

The scene opens with Brutus, Lucilius, and their army, then Titinius and Pindarus arrive. This signals communication between Brutus and Cassius, as Pindarus comes with a greeting from Cassius.

47. What does Brutus first ask Lucilius regarding Cassius?
(a) Whether Cassius is nearby
(b) Whether Cassius has gone to Rome
(c) Whether Cassius is ill
(d) Whether Cassius is planning to attack

Ans :

(a) Whether Cassius is nearby

Brutus's first concern is Cassius's whereabouts, showing he expects an imminent meeting. Lucilius confirms Cassius is "at hand," indicating they will soon confront any tension between them.

48. When Brutus refers to "things done undone," what is he expressing?
(a) Satisfaction with Cassius's actions
(b) Regret over past deeds
(c) Joy about future plans
(d) Indifference to Cassius's choices

Ans :

(b) Regret over past deeds

Brutus says he wishes certain deeds could be undone. This suggests there has been a misunderstanding or wrong committed by Cassius that Brutus wants clarified or reversed.

49. What does Pindarus predict about Cassius's behavior toward Brutus?
(a) That Cassius will betray Brutus immediately
(b) That Cassius will be insulting and cruel
(c) That Cassius will show respect and honor
(d) That Cassius will refuse to meet

Ans :

(c) That Cassius will show respect and honor

Pindarus assures Brutus that Cassius remains noble. He states his master will appear with "regard and honor," showing Pindarus's trust in Cassius's loyalty and good intentions.

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50. How does Lucilius describe Cassius's greeting to him recently?
(a) Friendly and warm as always
(b) Overtly hostile and aggressive
(c) Neutral, without offering any greeting
(d) Courteous but less familiar than before

Ans :

(d) Courteous but less familiar than before

Lucilius notes that Cassius was respectful yet distant. This suggests a cooling of friendship, as they no longer share the warmth or "friendly conference" they once had.

51. What concept does Brutus use to describe Cassius's apparent change of heart?
(a) "A hot friend cooling"
(b) "A forgotten ally rising"
(c) "An idle soldier dreaming"
(d) "A star fading at dawn"

Ans :

(a) "A hot friend cooling"

Brutus warns that when affection wanes, it shifts into mere formality. This phrase captures Cassius's transition from close companion to someone who behaves distantly and with forced politeness.

52. According to Brutus, what do "hollow men" do when first showing their loyalty?
(a) They remain passive and silent
(b) They make a gallant show and promise
(c) They keep secrets from everyone
(d) They immediately betray their cause

Ans :

(b) They make a gallant show and promise

Brutus compares insincere men to horses that appear spirited at the start. However, they fail under real pressure, revealing that hollow men often put on a strong facade initially.

53. Which simile does Brutus use to describe how deceitful men respond under pressure?
(a) They roar like lions
(b) They fly away like startled birds
(c) They sink like jades under the spur
(d) They stand firm like ancient trees

Ans :

(c) They sink like jades under the spur

Brutus likens false friends to tired horses ("deceitful jades") that collapse when pushed. This graphic image emphasizes how such people fail or "sink in the trial" under strain.

54. Where do Lucilius and Brutus indicate Cassius's army plans to stay for the night?
(a) Near the Capitol
(b) Outside Rome's gates
(c) In Sardis
(d) By the river Tiber

Ans :

(c) In Sardis

Lucilius explains that Cassius's forces intend to quarter in Sardis. This location sets the scene for Brutus and Cassius's encounter, hinting at a crucial confrontation to come.

55. When Cassius arrives, what does he immediately accuse Brutus of?
(a) Stealing his portion of the spoils
(b) Breaking a promise to march
(c) Speaking ill of him to Octavius
(d) Having done him wrong

Ans :

(d) Having done him wrong

Cassius opens their exchange by claiming Brutus has wronged him. This underscores their brewing conflict and reveals Cassius's frustration that their partnership might be unraveling.

56. What is Brutus's response to Cassius's charge that he has "done me wrong"?
(a) Brutus pleads guilty
(b) Brutus calls for soldiers to detain Cassius
(c) Brutus denies any wrongdoing
(d) Brutus demands immediate trial

Ans :

(c) Brutus denies any wrongdoing

Brutus exclaims, "Judge me, you gods!" insisting he only wrongs his enemies, not his friends. He challenges the accusation and highlights his moral stance of fairness toward allies.

57. How does Cassius describe Brutus's "sober form"?
(a) An endearing, wise trait
(b) A mask that hides wrongdoing
(c) A sign of deep sadness
(d) A deception learned from Caesar

Ans :

(b) A mask that hides wrongdoing

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Cassius claims Brutus uses his serious demeanor to veil his faults. This suggests Cassius believes there is more behind Brutus's calm exterior than meets the eye.

58. What does Brutus insist they must do before their armies?
(a) Solve their quarrel publicly
(b) Show unity and avoid open strife
(c) Challenge each other to a duel
(d) Declare who is in charge

Ans :

(b) Show unity and avoid open strife

Brutus insists that the assembled soldiers should see "nothing but love" between their leaders. He doesn't want a public argument, which could damage morale and unity in their ranks.

59. Where does Brutus suggest Cassius fully voice his grievances?
(a) In the public forum
(b) At Caesar's tomb
(c) In his tent, privately
(d) On the battlefield

Ans :

(c) In his tent, privately

Brutus wants Cassius to "enlarge your griefs" away from the troops. He believes a private setting is safer for their alliance, ensuring they can address problems without sowing division.

60. Why does Brutus want to keep their disagreement hidden from the soldiers?
(a) He fears being overthrown
(b) He wants to maintain the illusion of perfect harmony
(c) He thinks Cassius should apologize publicly instead
(d) He believes it will strengthen the enemy

Ans :

(b) He wants to maintain the illusion of perfect harmony

Brutus stresses that soldiers must see unity among leaders. Their perceived harmony keeps morale high and prevents any sense of weakness in the ranks that enemies might exploit.

61. Who does Cassius instruct to move the troops away from the immediate area?
(a) Titinius
(b) Pindarus
(c) Lucius
(d) Lucilius

Ans :

(b) Pindarus

Cassius turns to Pindarus and orders him to have the commanders withdraw. Removing the armies creates space for a private discussion, allowing the two leaders to settle their dispute.

62. What does Brutus ask Lucius to do, mirroring Cassius's own instruction?
(a) Attack Cassius's men in the confusion
(b) Gather the soldiers closer for a meeting
(c) Move their troops off the ground as well
(d) Sound a retreat and march for Rome

Ans :

(c) Move their troops off the ground as well

Brutus echoes Cassius's plan by telling Lucius to lead away his forces. By mirroring Cassius's move, both sides clear the field, preventing further confrontation in front of the soldiers.

63. Which two characters does Brutus position to guard the tent door?
(a) Pindarus and Lucius
(b) Titinius and Lucilius
(c) Cassius and Lucius
(d) Brutus and Antony

Ans :

(b) Titinius and Lucilius

Brutus specifically instructs "Let Lucilius and Titinius guard our door." This measure ensures no interruptions during the private conference, emphasizing the confidentiality of their discussion.

64. How does the dialogue between Cassius and Brutus reflect their relationship?
(a) It shows an unbreakable friendship with no tension
(b) It reveals growing mistrust and disagreements
(c) It confirms they plan to betray each other secretly
(d) It proves Cassius already joined enemy forces

Ans :

(b) It reveals growing mistrust and disagreements

Cassius accuses Brutus of wrongdoing, while Brutus denies it. Their heated words hint at lingering resentments, suggesting the unity they once shared has started to deteriorate.

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65. What mood does the conversation establish regarding the future of their alliance?
(a) Assured and celebratory
(b) Calm and without doubt
(c) Tense and uncertain
(d) Peaceful with no conflict

Ans :

(c) Tense and uncertain

Their dispute and decision to hold a private meeting foreshadow challenges ahead. Both leaders sense distrust in each other, so the alliance remains under strain.

66. Which theme does Brutus highlight by saying armies should "perceive nothing but love from us"?
(a) The danger of isolating one's friends
(b) The importance of unity in leadership
(c) The need for personal ambition above all
(d) The betrayal of noble ideals

Ans :

(b) The importance of unity in leadership

Brutus emphasizes strong, united leadership to maintain morale. By projecting harmony, they keep soldiers' trust, revealing how essential cohesive command is for military success and loyalty.

67. What does Brutus call Cassius when he addresses him before their armies?
(a) "Most noble brother"
(b) "Dishonored leader"
(c) "Faithful friend"
(d) "Tyrant in disguise"

Ans :

(a) "Most noble brother"

Though tension exists, they still address each other with respectful titles. Cassius initially says, "Most noble brother," reflecting their fraternal bond despite the current dispute.

68. What does Brutus's line, "Judge me, you gods!" imply about his self-perception?
(a) He believes in his innocence and fairness
(b) He feels deeply guilty about his actions
(c) He does not believe in the gods
(d) He resents Cassius's military power

Ans :

(a) He believes in his innocence and fairness

Brutus appeals to a higher power to validate his behavior. It illustrates his conviction that he has been just and that any true judgment will show he wrongs no allies.

69. Why does Cassius want to "enlarge" his griefs in private?
(a) He doesn't trust his own soldiers
(b) He wants to settle matters honorably without spectators
(c) He fears immediate violence from Brutus's men
(d) He plans to flee in the chaos

Ans :

(b) He wants to settle matters honorably without spectators

Cassius agrees to speak privately, aware that a public quarrel would undermine respect. By discussing in the tent, they can honestly express grievances without exposing leadership strife.

70. What happens at the very end of this excerpt?
(a) Brutus and Cassius summon their armies for battle
(b) Brutus and Cassius resolve their conflict in public
(c) All but Brutus and Cassius exit so they can confer
(d) Titinius challenges Pindarus to single combat

Ans :

(c) All but Brutus and Cassius exit so they can confer

The stage directions indicate everyone except Brutus and Cassius leaves. This sets the stage for a private, possibly heated discussion, highlighting that the crux of their discord is yet to come.

71. "He is at hand, and Pindarus is come
To do you salutation from his master."
These lines tell us that _____.
(a) Cassius is fleeing the battlefield
(b) Cassius is near and sends a greeting
(c) Pindarus plans to betray Brutus
(d) Lucilius is arranging a truce

Ans :

(b) Cassius is near and sends a greeting

Lucilius confirms Cassius is close by. Pindarus delivers his master's "salutation," showing Cassius still maintains respect for Brutus, despite any growing tensions.

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72. "With courtesy and with respect enough,
But not with such familiar instances … as he hath used of old."
According to Lucilius, Cassius's manner toward him is now _____.
(a) hostile and rude
(b) distant but polite
(c) enthusiastic and warm
(d) fearful and panicked

Ans :

(b) distant but polite

Lucilius notes that Cassius still behaves courteously but lacks the warmth and closeness they once shared. This change hints at growing friction or suspicion between Cassius and Brutus's circle.

73. "A hot friend cooling …
When love begins to sicken and decay
It useth an enforced ceremony."
Brutus compares Cassius to _____.
(a) an unwavering ally
(b) a cold, unfeeling stranger
(c) a friend whose loyalty is diminishing
(d) a foe that never cared

Ans :

(c) a friend whose loyalty is diminishing

Brutus calls Cassius "a hot friend cooling," implying Cassius once showed genuine closeness but now seems reserved. He views forced politeness ("enforced ceremony") as a sign of waning friendship.

74. "Judge me, you gods! Wrong I mine enemies?
And if not so, how should I wrong a brother?"
Brutus's words here show he _____.
(a) denies having done Cassius any harm
(b) plans to kill Cassius
(c) confesses to betraying Cassius
(d) demands proof of Cassius's wrongdoing

Ans :

(a) denies having done Cassius any harm

Brutus appeals to the gods, insisting he only harms enemies, not friends. He cannot imagine how Cassius could think him guilty of any offense.

75. "Let us not wrangle …
Then in my tent, Cassius, enlarge your griefs."
Brutus wants to avoid quarreling before their armies because _____.
(a) their soldiers should see only unity
(b) it would weaken Cassius's reputation
(c) he doubts Cassius's battle plan
(d) Octavius is already attacking

Ans :

(a) their soldiers should see only unity

Brutus fears any visible discord between commanders would undermine troop morale. He prefers addressing Cassius's complaints privately, preserving the image of unity in front of their armies.

76. When Brutus notices a change in Cassius's warmth, he calls him "a hot friend _____."
(a) fading
(b) cooling
(c) growing
(d) raging

Ans :

(b) cooling

Brutus observes that Cassius, once a close ally, has grown distant. This highlights the strain in their bond, warning us how political pressures can erode even the strongest friendships.

77. Brutus says, "Judge me, you gods! Wrong I mine enemies? And if not so, how should I wrong a _____?"
(a) brother
(b) stranger
(c) horse
(d) foe

Ans :

(a) brother

calling Cassius "brother," Brutus underlines his loyalty and honor. He cannot fathom betraying an ally, stressing that his conscience would not allow him to harm a friend.

78. According to Lucilius, Cassius did not greet him with the same "free and friendly _____" as before.
(a) duties
(b) manner
(c) conference
(d) counsel

Ans :

(c) conference

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Lucilius detects formality replacing genuine warmth in Cassius's demeanor. This subtle change foreshadows the rift between Cassius and Brutus, illustrating how suspicion can quickly undermine camaraderie.

79. Brutus warns, "hollow men, like horses hot at hand … fall their _____, and like deceitful jades, sink in the trial."
(a) swords
(b) shields
(c) crests
(d) ranks

Ans :

(c) crests

comparing unreliable friends to spirited horses that fail under pressure, Brutus illustrates how false allies lose their pride in adversity—exposing their weakness when truly tested.

80. Before any public dispute, Brutus tells Cassius, "Let us not wrangle" before our _____.
(a) enemies
(b) followers
(c) gate
(d) judge

Ans :
(b) followers

Brutus insists they settle differences privately to maintain unity's appearance. By shielding their argument from the troops, he prioritizes morale and the semblance of leadership harmony.

81. Identify the correct progression of Lucilius's report on Cassius's changing demeanor.
1. Brutus asks how Cassius received Lucilius.
2. Lucilius describes Cassius's reduced warmth.
3. Brutus calls Cassius "a hot friend cooling."
4. Brutus observes "enforced ceremony" as friendships fade.

(a) 1, 2, 3, 4
(b) 2, 1, 4, 3
(c) 1, 3, 2, 4
(d) 3, 2, 4, 1

Ans :

(a) 1, 2, 3, 4

First, Brutus inquires about Cassius's reception. Lucilius notes the lukewarm greeting. Brutus labels this "a hot friend cooling," adding that dwindling friendships often mask true feelings with forced manners.

82. Determine the correct order of how the armies approach and meet.
1. Lucilius states Cassius's troops will camp near Sardis.
2. Cassius's forces arrive on stage.
3. Brutus hears Cassius's arrival.
4. Brutus orders a gentle march to meet Cassius.

(a) 2, 3, 1, 4
(b) 1, 2, 3, 4
(c) 1, 3, 4, 2
(d) 1, 4, 2, 3

Ans :

(b) 1, 2, 3, 4

Lucilius points out Cassius's plan to quarter near Sardis, then Cassius enters. Brutus realizes Cassius is on-site, commanding a controlled approach to avoid alarming both armies.

83. Choose the option that shows the right sequence leading to Brutus and Cassius's private conference.
1. Cassius accuses Brutus of doing him wrong.
2. Brutus insists they not quarrel before their armies.
3. Both generals command their forces to withdraw.
4. They agree to speak further in Brutus's tent.

(a) 3, 2, 1, 4
(b) 2, 4, 3, 1
(c) 1, 2, 3, 4
(d) 1, 3, 2, 4

Ans :

(c) 1, 2, 3, 4

First, Cassius lodges his grievance. Brutus urges calm to hide discord from the troops. Next, both leaders instruct their armies to step back before agreeing to settle matters privately.

84. Pick the correct ordering of Brutus's lines about his relationship with Cassius.
1. Brutus calls Cassius "brother."
2. Brutus questions how he could harm a loved one.
3. Brutus addresses the gods to judge him fairly.
4. Brutus says he never wrongs allies, only enemies.

(a) 3, 4, 1, 2
(b) 2, 1, 3, 4
(c) 3, 2, 4, 1
(d) 4, 3, 2, 1

Ans :

(a) 3, 4, 1, 2

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Brutus first appeals to the gods, insisting he wrongs only foes. He addresses Cassius as "brother" and finally questions why he would ever harm someone he deems so close.

85. Select the correct sequence of the final preparations for the private talk.
1. Cassius instructs Pindarus to lead commanders away.
2. Brutus requests Lucius do likewise with their own men.
3. Brutus insists no one enter the tent.
4. They exit, leaving Brutus and Cassius alone.

(a) 2, 1, 4, 3
(b) 1, 2, 3, 4
(c) 1, 3, 2, 4
(d) 2, 3, 1, 4

Ans :

(b) 1, 2, 3, 4

Cassius tells Pindarus to move his troops back, and Brutus orders Lucius to do the same. Brutus then bars anyone from entering their tent, allowing the two generals to confer alone.

86. Select the option that shows the correct relationship between statements (1) and (2).
Statement (1) : Brutus believes Cassius's once-warm affection has cooled, noting "a hot friend cooling."
Statement (2) : Cassius appears with his troops, instantly accusing Brutus of having "done me wrong."
(a) (1) is true and (2) is false.
(b) (2) is true and (1) is false.
(c) (1) is the cause for (2).
(d) (1) and (2) are independent of each other.

Ans :

(c) (1) is the cause for (2).

Brutus senses Cassius's fading warmth, which foreshadows Cassius's grievance. Because Cassius's friendship has cooled (1), he confronts Brutus upon arrival, declaring he's been wronged (2).

87. Select the option that shows the correct relationship between statements (1) and (2).
Statement (1) : Brutus urges Cassius to "speak your griefs softly," avoiding open conflict in front of their armies.
Statement (2) : Cassius commands Pindarus to lead the troops away, securing privacy for their dispute.
(a) (1) is true and (2) is false.
(b) (2) is true and (1) is false.
(c) (1) is the cause for (2).
(d) (1) and (2) are independent of each other.

Ans :

(c) (1) is the cause for (2).

Brutus's wish to keep their quarrel hidden motivates Cassius to withdraw their soldiers. Hence, Brutus's request (1) leads Cassius to remove the troops for a private confrontation (2).

88. Select the option that shows the correct relationship between statements (1) and (2).
Statement (1) : Pindarus greets Brutus, announcing Cassius will appear "full of regard and honor."
Statement (2) : Moments later, Cassius arrives, calls Brutus "most noble brother," then accuses him of wrongdoing.
(a) (1) is true and (2) is false.
(b) (2) is true and (1) is false.
(c) (1) is the cause for (2).
(d) (1) and (2) are independent of each other.

Ans :

(d) (1) and (2) are independent of each other.

Although Pindarus assures Brutus of Cassius's honorable disposition, Cassius's courteous greeting swiftly gives way to complaint. One doesn't necessarily trigger the other; they coexist separately.

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89. Select the option that shows the correct relationship between statements (1) and (2).
Statement (1) : Brutus exclaims "Judge me, you gods!" to show he never harms friends.
Statement (2) : He insists on discussing Cassius's grievances privately, outside their troops' hearing.
(a) (1) is true and (2) is false.
(b) (2) is true and (1) is false.
(c) (1) is the cause for (2).
(d) (1) and (2) are independent of each other.

Ans :

(d) (1) and (2) are independent of each other.

Brutus's cry to be judged by the gods is his moral defense, whereas conducting a private talk is his tactical choice. These statements address different concerns and are unrelated.

90. Select the option that shows the correct relationship between statements (1) and (2).
Statement (1) : Brutus positions Lucilius and Titinius to guard the tent door, ensuring no intrusions.
Statement (2) : He and Cassius aim to settle their dispute quietly, preserving a united front to their armies.
(a) (1) is true and (2) is false.
(b) (2) is true and (1) is false.
(c) (1) is the cause for (2).
(d) (1) and (2) are independent of each other.

Ans :

(c) (1) is the cause for (2).

Stationing guards prevents eavesdropping, enabling Brutus and Cassius to reconcile in secret. This private space (1) directly facilitates their intent to keep appearances stable (2).
Scene 3

91. Why does Cassius say Brutus has "wronged" him at the start of the scene?
(a) Brutus refused to fight at Sardis
(b) Brutus condemned Lucius Pella for bribes
(c) Brutus seized Cassius's tent
(d) Brutus allied with Antony

Ans :

(b) Brutus condemned Lucius Pella for bribes

Cassius complains that Brutus ignored his letters defending Lucius Pella. Cassius believes Brutus slighted him by punishing Pella despite Cassius's plea, sparking the argument between them.

92. Which phrase does Brutus use to accuse Cassius of greed?
(a) "Selling men to undeservers"
(b) "A heart shaped in gold"
(c) "Itching palm"
(d) "Offended soldier"

Ans :

(c) "Itching palm"

Brutus rebukes Cassius for supposedly taking bribes and selling offices. This "itching palm" reference intensifies the conflict, as it accuses Cassius of corrupt motives.

93. How does Cassius initially react to Brutus's charge of corruption?
(a) He acknowledges his faults
(b) He threatens Brutus
(c) He agrees to repay the bribes
(d) He begs Brutus for forgiveness

Ans :

(b) He threatens Brutus

Cassius warns that if Brutus were anyone else, that speech would be his last. This heated response reveals Cassius's hurt pride and escalating anger toward his friend.

94. Which historical event does Brutus remind Cassius of to highlight their fight against injustice?
(a) The Fall of Rome
(b) Caesar's assassination on the Ides of March
(c) Pompey's defeat
(d) Antony's betrayal

Ans :

(b) Caesar's assassination on the Ides of March

Brutus recalls they stabbed Caesar "for justice' sake" and warns they must not now become what they opposed. This contrasts their original noble cause with Cassius's suspected corruption.

95. Which insult does Brutus hurl at Cassius when he says, "Away, slight man!"?
(a) He calls Cassius a coward
(b) He calls him a fool
(c) He calls him "slight," implying insignificance
(d) He calls him a liar

Ans :

(c) He calls him "slight," implying insignificance

Brutus dismisses Cassius as a "slight man," belittling his standing. The tension peaks as Brutus refuses to be intimidated, exposing the depth of their fractured relationship.

96. What is Cassius's emotional state when he exclaims, "O you gods, you gods, must I endure all this?"
(a) Triumph and satisfaction
(b) Despair and outrage
(c) Amusement and irony
(d) Calm acceptance

Ans :

(b) Despair and outrage

Feeling cornered and insulted, Cassius cries out to the gods. This line underscores the depth of his frustration, having been publicly reprimanded by someone he once considered a brother.

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97. How does Brutus propose to respond to Cassius's anger, according to his speech about using Cassius for "mirth" and "laughter"?
(a) He decides to yield and apologize
(b) He plans to drive Cassius from the camp
(c) He chooses to mock Cassius rather than fear him
(d) He orders soldiers to imprison Cassius

Ans :

(c) He chooses to mock Cassius rather than fear him

Brutus declares he won't cower but will make light of Cassius's rage. By labeling Cassius's fury as "waspish," Brutus reveals a refusal to be controlled by threats.

98. When Cassius claims he is an "elder soldier," how does Brutus respond?
(a) He praises Cassius's experience
(b) He says Cassius is lying
(c) He challenges Cassius to a duel
(d) He denies that Cassius is superior

Ans :

(d) He denies that Cassius is superior

Brutus contradicts Cassius's boast of greater military skill. Their power struggle over who is the better soldier illustrates mounting tensions and wounded pride on both sides.

99. Which of the following statements does Cassius use to dramatize his frustration, offering Brutus a chance to kill him?
(a) "Here is my heart, strike as thou didst Caesar."
(b) "Let my blood pay for my crimes."
(c) "I have no wish to see another dawn."
(d) "Thrust the sword at me if you dare."

Ans :

(a) "Here is my heart, strike as thou didst Caesar."

Cassius theatrically presents his dagger and chest, urging Brutus to kill him as he killed Caesar. This emotional outburst underscores how deeply Cassius feels betrayed.

100. How does Brutus respond to Cassius's offer of his dagger?
(a) He takes the dagger in anger
(b) He calls in the soldiers to witness
(c) He refuses and tells Cassius to sheath it
(d) He ridicules Cassius more

Ans :

(c) He refuses and tells Cassius to sheath it

Brutus calms the situation by rejecting violence. He insists Cassius put the dagger away, marking the start of their reconciliation after the heated quarrel.

101. Why does Cassius mention his "rash humor which my mother gave me"?
(a) To justify his sudden bursts of anger
(b) To claim he is cursed by the gods
(c) To mock Brutus's family heritage
(d) To excuse himself from further battles

Ans :

(a) To justify his sudden bursts of anger

Cassius admits his fierce temper is inherited. By naming his "mother" as the source, he implicitly asks Brutus to understand and forgive the emotional volatility just witnessed.

102. Which character interrupts Brutus and Cassius, urging them to be friends?
(a) Lucilius
(b) A Poet
(c) Titinius
(d) Messala

Ans :

(b) A Poet

A poet bursts in, exclaiming, "Love and be friends." He tries to shame them for quarreling, but Brutus and Cassius quickly dismiss him, revealing the poet's comedic, meddling role.

103. How does Brutus respond to the Poet's intrusion?
(a) He thanks the Poet for his wisdom
(b) He dismisses the Poet as a "saucy fellow"
(c) He invites the Poet to write a battle song
(d) He insists the Poet join their dinner

Ans :

(b) He dismisses the Poet as a "saucy fellow"

Brutus's impatience shows when he calls the Poet "sirrah" and orders him away. The scene's comedic element contrasts the serious argument yet highlights Brutus's no-nonsense attitude.

104. Which tragic news does Brutus reveal to Cassius that weighs heavily on his mind?
(a) Their army has deserted
(b) Lucilius has betrayed them
(c) Portia, his wife, is dead
(d) Antony has offered a truce

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Ans :

(c) Portia, his wife, is dead

Brutus finally discloses that Portia died under great distress. This shocking loss explains Brutus's grim mood and underscores the personal strain he has been enduring.

105. How did Portia reportedly end her life, according to Brutus?
(a) She used poison
(b) She stabbed herself in the heart
(c) She jumped from the walls of Sardis
(d) She swallowed fire (hot coals)

Ans :

(d) She swallowed fire (hot coals)

Brutus shares that Portia, distraught over his absence and the rise of Antony and Octavius, killed herself in a dramatic and painful manner, emphasizing her desperation and despair.

106. Which pair of enemies are marching with great power against Brutus and Cassius?
(a) Lepidus and Cicero
(b) Antony and Octavius
(c) Pompey and Cinna
(d) Decius and Trebonius

Ans :

(b) Antony and Octavius

Messala and Brutus's letters confirm Antony and Octavius are advancing with a mighty force. This looming threat pushes the two generals to settle their dispute and plan strategy.

107. What conflicting reports do Brutus and Messala receive regarding the senators?
(a) Some say 100 senators are killed; others say 80
(b) Some say 70 are killed; others say 100
(c) Some say 30 are killed; others say 40
(d) No conflict—both report 120 are dead

Ans :

(b) Some say 70 are killed; others say 100

Brutus's letter claims 70 senators were proscribed, while Messala says 100. This discrepancy includes Cicero's death, revealing the brutality of Antony, Octavius, and Lepidus toward their opponents.

108. What is Cassius's main argument for not marching immediately to Philippi?
(a) They should ambush Antony at night
(b) They should let the enemy wear themselves out first
(c) They must seek foreign allies for help
(d) They want to avoid possible storms

Ans :

(b) They should let the enemy wear themselves out first

Cassius feels it's wiser to wait so Antony and Octavius deplete their resources. He argues that resting while the enemy marches will give their own troops an advantage.

109. Why does Brutus think it better to meet the enemy at Philippi?
(a) They fear being attacked from behind
(b) They have stronger fortifications there
(c) Octavius's men are too weak to fight
(d) It will guarantee Cassius's safety

Ans :

(a) They fear being attacked from behind

Brutus points out the townspeople "stand but in forced affection" and might join Antony en route. Meeting the foe early at Philippi prevents the enemy from amassing extra supporters.

110. Which famous line does Brutus utter about taking opportunities "at the flood"?
(a) "Time's wave must carry our fortune forth."
(b) "To sail when the sea is calm is folly."
(c) "There is a tide in the affairs of men."
(d) "Trust the wind to bear us swiftly on."

Ans :

(c) "There is a tide in the affairs of men."

Brutus likens fate to a tide that, if seized, leads to success. Missing this moment brings only "shallows and miseries," reinforcing his urgency to march on Philippi.

111. How do Brutus and Cassius end their heated discussion after deciding their strategy?
(a) They remain tense, refusing to speak further
(b) They part with bitterness and no resolution
(c) They wish each other good night and reconcile
(d) They send messengers to ask for Antony's surrender

Ans :

(c) They wish each other good night and reconcile

Having chosen to confront Antony and Octavius at Philippi, they close the argument peacefully. Cassius calls Brutus "my dear brother," showing their renewed camaraderie before resting.

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112. What does Brutus ask Lucius to do after everyone else departs?
(a) Stand guard all night
(b) Play music and fetch a book
(c) Summon the poet again
(d) Hide the gold they possess

Ans :

(b) Play music and fetch a book

Brutus, unable to sleep, requests a comforting tune and looks for reading material. This reveals the burden of worry on his mind even after reconciling with Cassius.

113. What supernatural occurrence does Brutus experience late at night?
(a) A thunderstorm that rocks the tent
(b) A fiery chariot in the sky
(c) The Ghost of Caesar
(d) Lightning striking his sword

Ans :

(c) The Ghost of Caesar

In the dim light, Brutus sees Caesar's apparition, which announces Brutus will see it again at Philippi. The ghostly encounter heightens the tension, foreshadowing ominous events to come.

114. How does the Ghost of Caesar identify itself to Brutus?
(a) "I am Caesar's wrath."
(b) "Thy evil spirit, Brutus."
(c) "A shade of your fallen friend."
(d) "I am vengeance incarnate."

Ans :

(b) "Thy evil spirit, Brutus."

The Ghost calls itself Brutus's evil spirit, suggesting it embodies guilt or fate. This haunting message terrifies Brutus, linking Caesar's death to Brutus's impending confrontation in battle.

115. What does Brutus do immediately after the Ghost vanishes?
(a) Wakes Lucius, Varro, and Claudius to confirm what happened
(b) Summons Cassius to protect him
(c) Faints in horror
(d) Sends a messenger to Antony

Ans :

(a) Wakes Lucius, Varro, and Claudius to confirm what happened

Shaken, Brutus calls out to see if anyone else witnessed the specter. Varro and Claudius recall no such vision, leaving Brutus alone with the ghost's eerie warning of Philippi.

116. "Let me see, let me see; is not the leaf turned down
Where I left reading?"
These lines suggest that Brutus is _____.
(a) hunting for his sword
(b) browsing old letters
(c) looking for his reading spot
(d) hiding important documents

Ans :

(c) looking for his reading spot

Brutus checks whether the page in his book is turned down, indicating he's resuming his reading. Despite battle stress, his focus on a bookmarked page shows his reflective, studious nature.

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117. "If thou dost nod, thou break'st thy instrument.
I'll take it from thee, and, good boy, good night."
Here, Brutus demonstrates _____.
(a) harsh discipline toward Lucius
(b) gentle care for Lucius's rest
(c) total disregard for his servant
(d) anger at being interrupted

Ans :

(b) gentle care for Lucius's rest

Brutus notices Lucius is too tired to continue playing music. Instead of forcing him to stay awake, he takes the instrument away so Lucius can sleep comfortably.

118. "Ha, who comes here?—I think it is the weakness of mine eyes
That shapes this monstrous apparition."
Brutus initially believes the ghostly figure is _____.
(a) an assassin sent by Antony
(b) a trick of his tired vision
(c) Caesar's reincarnated body
(d) Portia returned from the dead

Ans :

(b) a trick of his tired vision

Brutus questions whether fatigue causes him to imagine the Ghost. He tries to rationalize the spectral presence before learning it is "Thy evil spirit, Brutus."

119. "Thy evil spirit, Brutus … To tell thee thou shalt see me at Philippi."
The Ghost's words imply that _____.
(a) Brutus should flee the city
(b) Brutus's guilt or fate haunts him
(c) Cassius is secretly conspiring
(d) Octavius will save Brutus in battle

Ans :

(b) Brutus's guilt or fate haunts him

Calling itself Brutus's "evil spirit," the Ghost references his impending doom at Philippi. The apparition symbolizes either Brutus's conscience or a supernatural omen presaging his downfall.

120. "He thinks he still is at his instrument.
Lucius, awake!"
When Lucius wakes, he does not recall _____.
(a) playing music for Brutus
(b) calling out in his sleep
(c) the battle raging outside
(d) the location of Brutus's book

Ans :

(b) calling out in his sleep

Brutus tells Lucius he cried out, but Lucius claims no memory of it. This highlights Brutus's unsettled state, as even his servant's unconscious exclamation adds to the eerie tension of the night.

121. Cassius rebukes Brutus for condemning Lucius Pella "For taking _____ here of the Sardians."
(a) arms
(b) bribes
(c) credit
(d) gifts

Ans :

(b) bribes

Cassius believes Brutus should have overlooked Pella's offense. Their disagreement reveals growing friction within the alliance, as Brutus upholds strict justice even when it clashes with Cassius's leniency.

122. Brutus accuses Cassius of being "much condemned to have an _____ palm."
(a) itching
(b) open
(c) sweaty
(d) burning

Ans :

(a) itching

calling Cassius's palm "itching," Brutus implies he's greedy for bribes. Their heated argument highlights a moral divide between Brutus's incorruptible ideals and Cassius's willingness to indulge misdeeds.

123. Offering his dagger, Cassius dares Brutus, "If that thou be'st a Roman, take it forth" from his _____.
(a) belt
(b) heart
(c) chest
(d) scabbard

Ans :

(b) heart

Cassius theatrically offers his own heart to Brutus, dramatizing his hurt and remorse. This extreme gesture signals his readiness to die rather than continue under Brutus's harsh condemnation.

124. Despite their furious quarrel, Cassius still calls Brutus "my _____."
(a) foe
(b) brother
(c) rival
(d) cousin

Ans :

(b) brother

Even amid anger, Cassius affectionately labels Brutus as his "brother," highlighting their deep bond. The conflict doesn't break their unity; it instead showcases the volatility of their close friendship.

125. Brutus somberly informs Cassius that _____ "is dead," prompting new grief amidst their tensions.
(a) Portia
(b) Cicero
(c) Lucius
(d) Messala

Ans :

(a) Portia

Brutus announces Portia's tragic death, compounding the emotional strain. Despite looming battles, this personal loss underscores how private tragedy can deeply affect leaders caught in political turmoil.

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126. Cassius asserts, "I am a soldier, I, older in _____, abler than yourself/To make conditions."
(a) cunning
(b) station
(c) practice
(d) tactics

Ans :

(c) practice

Cassius proclaims his greater military experience, insisting he is "older in practice." This highlights the tension between him and Brutus over who is more capable of leading their cause.

127. Brutus exclaims, "I had rather be a dog and bay the _____/Than such a Roman."
(a) sun
(b) moon
(c) wind
(d) sea

Ans :

(b) moon

Brutus insists he'd prefer a lowly existence—like a dog howling at the moon—rather than stoop to corruption. His statement underlines his uncompromising moral stance despite Cassius's complaints.

128. Brutus declares, "The name of Cassius honors this corruption,/And _____ doth therefore hide his head."
(a) chastisement
(b) forgiveness
(c) harmony
(d) mercy

Ans :

(a) chastisement

Brutus accuses Cassius of corruption, saying just punishment ("chastisement") remains hidden. His words illustrate his moral outrage and readiness to censure even a close ally for wrongdoing.

129. In anger, Brutus dismissively calls Cassius "slight _____" during their heated confrontation.
(a) foe
(b) man
(c) friend
(d) force

Ans :

(b) man

Brutus's scornful phrase "slight man" reflects his deep frustration. He sees Cassius's threats as hollow, thereby minimizing Cassius's importance and exposing the depth of their strained relationship.

130. Brutus insists, "You shall digest the venom of your _____/Though it do split you."
(a) wrath
(b) honor
(c) body
(d) spleen

Ans :

(d) spleen

Brutus tells Cassius he must endure his own anger—"the venom of your spleen." This vivid metaphor signals Brutus's refusal to be cowed by Cassius's rage or manipulation.

131. Identify the correct sequence detailing the initial dispute between Cassius and Brutus over Lucius Pella.
1. Brutus criticizes Cassius for having an "itching palm."
2. Cassius notes Brutus has "condemned and noted" Lucius Pella.
3. Cassius defends ignoring "every nice offense" in dire times.
4. Brutus insists Cassius brought this on himself by advocating bribery.

(a) 1, 3, 2, 4
(b) 2, 3, 4, 1
(c) 2, 4, 1, 3
(d) 3, 1, 4, 2

Ans :

(b) 2, 3, 4, 1

Cassius begins by faulting Brutus for condemning Lucius Pella; he argues not to fuss over small offenses. Brutus rebuffs Cassius's plea, calling him "itching palm" for tolerating bribery.

132. Determine the correct order in which threats and tempers flare between them.
1. Brutus dismisses Cassius as a "slight man."
2. Cassius warns Brutus not to "presume too much upon my love."
3. Cassius boasts he is older and more practiced in war.
4. Brutus taunts Cassius to break if his proud heart cannot bear it.

(a) 3, 4, 2, 1
(b) 1, 2, 3, 4

(c) 3, 1, 4, 2
(d) 4, 1, 3, 2

Ans :

(c) 3, 1, 4, 2

Cassius proclaims his greater experience. Brutus retorts, calling him a "slight man." He further goads Cassius to "fret" if he must, prompting Cassius to threaten that Brutus pushes his affection too far.

133. Choose the correct progression showing how Cassius offers his dagger in despair.
1. Cassius laments he is "aweary of the world."
2. Cassius hands Brutus his dagger, inviting him to strike.
3. Cassius accuses Brutus of magnifying his faults.
4. Brutus calms him, refusing to stab Cassius.

(a) 3, 1, 2, 4
(b) 1, 2, 4, 3
(c) 1, 3, 2, 4
(d) 2, 3, 1, 4

Ans :

(a) 3, 1, 2, 4

Cassius first says Brutus "makes mine [faults] greater," then despairs that he's "aweary of the world." He offers his dagger for Brutus to kill him, but Brutus declines, restoring fragile peace.

134. Select the correct order in which news of Portia emerges and is discussed.
1. Brutus finally discloses that Portia is dead.
2. Cassius exclaims, "Ha? Portia?" in disbelief.
3. They acknowledge Portia's desperate act of "swallowing fire."
4. Brutus chooses to bury his grief and move on.

(a) 1, 3, 2, 4
(b) 2, 1, 3, 4
(c) 1, 2, 3, 4
(d) 3, 2, 4, 1

Ans :

(c) 1, 2, 3, 4

Brutus first reveals Portia's death, shocking Cassius. They learn she killed herself by swallowing fire. Despite the loss, Brutus sets aside his sorrow to focus on the pending battle.

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135. Identify how the decision to march on Philippi unfolds.
1. Cassius advises letting the enemy seek them.
2. Brutus argues that meeting at Philippi cuts off enemy reinforcements.
3. Cassius yields, saying, "Then, with your will, go on."
4. They end the night's discussion, planning to march at dawn.

(a) 2, 1, 4, 3
(b) 1, 2, 3, 4
(c) 1, 4, 2, 3
(d) 4, 3, 2, 1

Ans :

(b) 1, 2, 3, 4

Cassius initially wants the enemy to exhaust themselves first. Brutus counters that facing them at Philippi prevents their growth in numbers, prompting Cassius to agree. They close out, resolved to march.

136. Select the option that shows the correct relationship between statements (1) and (2).
Statement (1) : Cassius accuses Brutus of condemning Lucius Pella, despite Cassius's letters supporting him.
Statement (2) : Brutus rebukes Cassius for having an "itching palm," implying he tolerates bribery.

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(a) (1) is true and (2) is false.
(b) (2) is true and (1) is false.
(c) (1) is the cause for (2).
(d) (1) and (2) are independent of each other.

Ans :

(d) (1) and (2) are independent of each other.

Cassius's grievance about Lucius Pella doesn't directly prompt Brutus's charge of greed. While Cassius defends bribery leniency, Brutus condemns any corruption, so they stem from differing perspectives.

137. Select the option that shows the correct relationship between statements (1) and (2).
Statement (1) : Cassius threatens Brutus : "I am a soldier … abler than yourself."
Statement (2) : Brutus mocks Cassius's temper, resolving to use him "for my mirth" if he remains waspish.

(a) (1) is true and (2) is false.
(b) (2) is true and (1) is false.
(c) (1) is the cause for (2).
(d) (1) and (2) are independent of each other.

Ans :

(c) (1) is the cause for (2).

When Cassius boasts and threatens, Brutus responds by belittling those outbursts. Cassius's assertion of superior skill (1) directly provokes Brutus to treat him with laughter and scorn (2).

138. Select the option that shows the correct relationship between statements (1) and (2).
Statement (1) : Cassius offers Brutus his dagger, lamenting "Cassius is aweary of the world."
Statement (2) : Brutus calms Cassius, telling him to "sheathe your dagger" and calling him "yoked with a lamb."
(a) (1) is true and (2) is false.
(b) (2) is true and (1) is false.
(c) (1) is the cause for (2).
(d) (1) and (2) are independent of each other.

Ans :

(c) (1) is the cause for (2).

Cassius's desperate gesture—offering his dagger in self-pity—prompts Brutus to comfort him. The dramatic threat of self-harm (1) triggers Brutus's soothing response and refusal to strike (2).

139. Select the option that shows the correct relationship between statements (1) and (2).
Statement (1) : Brutus reveals Portia's death but remains stoic, saying "I have the patience to endure it."
Statement (2) : Cassius, shaken, wonders how Brutus isn't enraged, exclaiming, "How 'scaped I killing when I crossed you so?"
(a) (1) is true and (2) is false.
(b) (2) is true and (1) is false.
(c) (1) is the cause for (2).
(d) (1) and (2) are independent of each other.

Ans :

(c) (1) is the cause for (2).

After Brutus stoically discloses Portia's death, Cassius is amazed by Brutus's composure. That calm revelation (1) makes Cassius wonder why Brutus didn't vent deadly anger on him (2).

140. Select the option that shows the correct relationship between statements (1) and (2).
Statement (1) : Brutus insists on marching to Philippi, referencing "a tide in the affairs of men."
Statement (2) : Cassius yields, deciding they "meet them at Philippi" instead of waiting for the enemy.
(a) (1) is true and (2) is false.
(b) (2) is true and (1) is false.
(c) (1) is the cause for (2).
(d) (1) and (2) are independent of each other.

Ans :

(c) (1) is the cause for (2).

Brutus's argument that they seize the initiative—taking the fight to Philippi—sways Cassius. Thus, (1) directly convinces Cassius, who reluctantly agrees to confront the enemy there (2).

EXTRACT BASED QUESTIONS

SCENE 1

1. Read the following extract and answer the questions that follow:
Antony These many, then, shall die; their names are pricked.
Octavius Your brother too must die. Consent you, Lepidus?
Lepidus I do consent.
Octavius Prick him down, Antony.
Lepidus Upon condition Publius shall not live,
Who is your sister's son, Mark Antony.
(i) What does Antony mean by "their names are pricked"?
Why does Octavius ask Lepidus for his consent?
Explain "Upon condition Publius shall not live, who is your sister's son, Mark Antony."
(ii) How does this moment reflect the ruthlessness of Antony, Octavius, and Lepidus?
What does Lepidus's willingness to sacrifice his family reveal about his character?
How does this exchange highlight the political climate in Rome?
(iii) How does Shakespeare use this scene to show the moral decline of the triumvirs?
What earlier actions in the play foreshadow this level of ruthlessness?
(iv) How does this extract foreshadow the eventual conflict between Antony, Octavius, and Lepidus?
What does this reveal about their alliance and the dynamics within the triumvirate?
(v) Do you think the actions of Antony, Octavius, and Lepidus in this scene are justified?
Support your answer with reference to their motivations and the consequences for Rome.

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Ans :

(i) "These many, then, shall die; their names are pricked" means that Antony is marking individuals for execution, consolidating power by eliminating perceived threats.
Octavius asks Lepidus for his consent regarding the death of his brother, ensuring unity among the triumvirs in their decisions.
"Upon condition Publius shall not live, who is your sister's son, Mark Antony" means that Lepidus agrees to sacrifice his brother in exchange for Antony agreeing to the execution of Publius, his nephew.

(ii) This moment reflects the ruthlessness of Antony, Octavius, and Lepidus, as they casually decide on the deaths of political rivals and even family members to secure their power.
Lepidus's willingness to sacrifice his brother reveals his opportunism and his prioritization of political loyalty over personal relationships.
The exchange highlights the brutal and power-driven political climate in Rome, where survival often depends on eliminating opposition.

(iii) Shakespeare uses this scene to show the moral decline of the triumvirs, as they prioritize power over ethics and familial bonds.
Earlier actions, such as Caesar's assassination and Antony's manipulation of the Plebeians, foreshadow the increasing ruthlessness of Rome's leaders.

(iv) This extract foreshadows the eventual conflict between Antony, Octavius, and Lepidus, as their alliance is based on convenience and self-interest rather than mutual respect.
It reveals the fragile dynamics within the triumvirate, where betrayal and mistrust are inevitable as they vie for dominance.

(v) The actions of Antony, Octavius, and Lepidus are not justified, as their decisions are driven by personal ambition and a disregard for human life, leading to further instability in Rome.
However, their actions can be understood as a response to the chaotic political environment, where eliminating rivals is seen as necessary for survival and control.

2. Read the following extract and answer the questions that follow:
Octavius You may do your will;
But he's a tried and valiant soldier.
Antony So is my horse, Octavius; and for that
I do appoint him store of provender:
It is a creature that I teach to fight,
To wind, to stop, to run directly on,
His corporal motion govern'd by my spirit,
And, in some taste, is Lepidus but so.

(i) Who is the "he" referred to by Octavius, and why does Octavius defend him?
What does Antony mean by "So is my horse, Octavius"?
Explain Antony's comparison of Lepidus to a creature he controls.

(ii) How does Antony describe Lepidus's capabilities?
What does this reveal about Antony's attitude toward Lepidus?
How does this moment highlight the differences between Antony and Octavius?

(iii) How does this extract reflect Antony's ambition and manipulation?
What earlier actions in the play reveal Antony's political cunning?

(iv) How does this exchange foreshadow future tensions between Antony and Octavius?
What does this reveal about their alliance?

(v) Do you think Antony's dismissal of Lepidus is justified?
Support your answer with reference to Lepidus's role in the play.

Ans :

(i) The "he" referred to by Octavius is Lepidus, a member of the Second Triumvirate. Octavius defends Lepidus, calling him a valiant and experienced soldier.
Antony's line "So is my horse, Octavius" diminishes Lepidus by comparing him to a creature that follows orders but lacks independent thought.
By comparing Lepidus to a creature he controls, Antony implies that Lepidus is a tool to be used and lacks the intellect or leadership required to be an equal partner.

(ii) Antony describes Lepidus as someone who can be trained and directed, similar to a horse, suggesting that he is useful but lacks autonomy.
This reveals Antony's dismissive and condescending attitude toward Lepidus, viewing him as subordinate and dispensable.
This moment highlights the differences between Antony's pragmatism and Octavius's recognition of loyalty, creating a subtle power dynamic within their alliance.

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(iii) This extract reflects Antony's ambition and manipulation, as he views people like Lepidus as tools to achieve his goals rather than as equals.
Earlier actions, such as Antony's manipulation of the Roman crowd during Caesar's funeral, reveal his political cunning and ability to use others to consolidate power.

(iv) The exchange foreshadows future tensions between Antony and Octavius, as their differing views on leadership and loyalty suggest a fragile alliance.
It reveals that while they are united against Brutus and Cassius, their partnership is rooted in convenience rather than mutual respect, hinting at eventual conflict.

(v) Antony's dismissal of Lepidus is unjustified, as Lepidus plays a crucial role in the Triumvirate and is a loyal ally. Antony's condescension reflects his arrogance and disregard for those he considers inferior.
However, one could argue that Antony's assessment is pragmatic, as Lepidus lacks the ambition and influence needed to be a strong leader within the alliance.

3. Read the following extract and answer the questions that follow:
Antony:
He must be taught and trained, and bid go forth;
A barren-spirited fellow; one that feeds
On objects, orts, and imitations,
Which, out of use and staled by other men,
Begin his fashion do not talk of him,
But as a property.

(i) Who is Antony referring to, and how does he describe him?
What does Antony mean by "He must be taught and trained"?
Explain "Do not talk of him, but as a property."

(ii) What does Antony mean by "a barren-spirited fellow"?
How does Antony's description of this person reflect his opinion of their value in the Triumvirate?
Why does Antony dismiss him so easily?

(iii) How does this extract reflect Antony's political pragmatism?
What earlier actions in the play highlight Antony's ability to use others for his advantage?

(iv) How does Antony's attitude toward this person contrast with Octavius's perspective? What does this reveal about the dynamics within the Triumvirate?

(v) Do you think Antony's assessment of this person is accurate?
Support your answer with reference to the individual's role and actions in the play.

Ans :

(i) Antony is referring to Lepidus, a member of the Second Triumvirate.
By "He must be taught and trained," Antony suggests that Lepidus lacks independent judgment and requires guidance to be useful.
The phrase "Do not talk of him, but as a property" implies that Antony views Lepidus as a mere tool to be used for their political gain, rather than as an equal partner.

(ii) By calling Lepidus "a barren-spirited fellow," Antony means that Lepidus lacks creativity, initiative, and ambition.
Antony's description reflects his belief that Lepidus contributes little to the Triumvirate's leadership and is easily replaceable.
Antony dismisses Lepidus because he sees him as subordinate and insignificant, valuing him only for his utility.

(iii) This extract highlights Antony's political pragmatism, as he prioritizes efficiency and usefulness over loyalty or equality in alliances.
Earlier actions, such as Antony's manipulation of the Roman mob during Caesar's funeral, show his skill in using rhetoric and people to achieve his goals.

(iv) Antony's condescension toward Lepidus contrasts with Octavius's view, as Octavius acknowledges Lepidus's loyalty and contributions as a soldier.
This difference reveals the growing tension within the Triumvirate, as Antony's arrogance and Octavius's rising authority create a fragile alliance.

(v) Antony's assessment of Lepidus as a "property" is harsh and unfair, as Lepidus plays a role in maintaining the Triumvirate's power and stability.
However, Lepidus's lack of ambition and leadership qualities may justify Antony's view that he is not an equal partner in decision-making.

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4. Read the following extract and answer the questions that follow:

Antony:
He shall not live; look, with a spot I damn him.
But, Lepidus, go you to Caesar's house;
Fetch the will hither, and we shall determine
How to cut off some charge in legacies.

(i) What does Antony mean by "look, with a spot I damn him"?
What is Antony asking Lepidus to do?
Explain "How to cut off some charge in legacies."

(ii) How does Antony's decision reflect his attitude toward those on his execution list?
What does Antony's remark about Caesar's will reveal about his priorities?
How does this moment highlight Antony's ruthlessness?

(iii) How does this moment reflect the moral decline of Antony and the other triumvirs?
What earlier actions in the play foreshadow Antony's growing ambition and disregard for ethics?

(iv) How does this extract reveal the political strategy of Antony, Octavius, and Lepidus?
What does this suggest about their alliance and their leadership in Rome?

(v) Do you think Antony's manipulation of Caesar's will is justified?
Support your answer with reference to his character and his motives in the play.

Ans :

(i) "Look, with a spot I damn him" means that Antony condemns a person to death with a simple mark on a list, demonstrating the ease with which he makes such decisions.
Antony is asking Lepidus to retrieve Caesar's will from his house so they can amend it for their financial advantage.
"How to cut off some charge in legacies" means that Antony wants to reduce the financial burden of the gifts Caesar left to the Roman citizens in his will.

(ii) Antony's decision reflects his dismissive attitude toward those on his execution list, treating their lives as expendable for his political goals.
Antony's remark about Caesar's will reveals that his priorities are rooted in consolidating power and reducing expenses, even at the cost of Caesar's legacy.
This moment highlights Antony's ruthlessness and willingness to manipulate Caesar's generosity to serve his own ambitions.

(iii) This moment reflects the moral decline of Antony and the other triumvirs, as they prioritize personal gain over justice and honor.
Earlier actions, such as Antony's manipulation of the Plebeians during Caesar's funeral speech, foreshadow his growing ambition and ethical compromises.

(iv) This extract reveals the political strategy of Antony, Octavius, and Lepidus, as they use executions and financial manipulation to secure their dominance in Rome.
It suggests that their alliance is based on self-interest and convenience, with each member prioritizing their own power over loyalty or ethical governance.

(v) Antony's manipulation of Caesar's will is not justified, as it undermines Caesar's intentions and exploits the trust of the Roman people for personal gain.
However, it reflects Antony's pragmatism and his focus on consolidating power in the unstable political environment following Caesar's assassination.

5. Read the following extract and answer the questions that follow:

Antony:
This is a slight, unmeritable man,
Meet to be sent on errands. Is it fit,
The threefold world divided, he should stand
One of the three to share it?
Octavius:
So you thought him
And took his voice who should be pricked to die
In our black sentence and proscription.

(i) Who is Antony referring to as a "slight, unmeritable man"?
What does Antony mean by "Is it fit, the threefold world divided, he should stand one of the three to share it?"
Explain "So you thought him and took his voice who should be pricked to die."

(ii) How does Antony criticize Lepidus in this extract?
What does Octavius's response reveal about his perspective on Lepidus?
How does this moment reflect the tension within the triumvirate?

(iii) How does this exchange highlight the differing views of Antony and Octavius regarding

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leadership?
What earlier actions in the play foreshadow their conflict over power and authority?

(iv) How does Antony's dismissal of Lepidus reflect his ambition and sense of superiority? What does this reveal about the fragile nature of their alliance?

(v) Do you agree with Antony's opinion of Lepidus as "slight" and "unmeritable"? Support your answer with reference to Lepidus's role and actions in the play.

Ans :

(i) Antony is referring to Lepidus, criticizing his abilities and worthiness to be part of the triumvirate.
By "Is it fit, the threefold world divided, he should stand one of the three to share it?" Antony questions whether Lepidus deserves an equal share of power in ruling the Roman world.
"So you thought him and took his voice who should be pricked to die" means that Octavius allowed Lepidus to have a say in deciding who should be executed, acknowledging his role in their proscription lists.

(ii) Antony criticizes Lepidus by describing him as insignificant and only suitable for errands, implying that he lacks the qualities needed for leadership.
Octavius's response reveals his pragmatic view, as he acknowledges Lepidus's involvement in their decisions but does not challenge Antony's low opinion of him.
This moment reflects the tension within the triumvirate, as Antony and Octavius have differing opinions about Lepidus's value and role.

(iii) This exchange highlights Antony's dismissive attitude and desire for dominance, while Octavius's response shows his willingness to use Lepidus strategically.
Earlier actions, such as their creation of the proscription lists and Antony's manipulation of the Plebeians, foreshadow their differing approaches to leadership and eventual conflict over power.

(iv) Antony's dismissal of Lepidus reflects his ambition and sense of superiority, as he views Lepidus as unworthy of an equal position in the triumvirate.
This reveals the fragile nature of their alliance, as it is built on convenience rather than mutual respect, setting the stage for future betrayal and discord.

(v) Antony's opinion of Lepidus as "slight" and "unmeritable" is partially justified, as Lepidus lacks the ambition and influence of Antony and Octavius, making him less effective as a leader.
However, Lepidus's loyalty and willingness to follow orders suggest that he plays a stabilizing role in the triumvirate, even if he is overshadowed by the other two.

6. Read the following extract and answer the questions that follow:

Octavius:
We must straight make head.
Therefore let our alliance be combined,
Our best friends made, our means stretched;
And let us presently go sit in council
How covert matters may be best disclosed
And open perils surest answered.

(i) What does Octavius mean by "We must straight make head"?
Why does he emphasize "let our alliance be combined"?
Explain "Our best friends made, our means stretched."

(ii) How does Octavius propose to handle the challenges facing them?
What does "covert matters" and "open perils" refer to in this context?
What does this reveal about Octavius's leadership style?

(iii) How does this moment highlight the urgency of their situation?
What earlier events in the play have led to this point?

(iv) How does this extract reflect the theme of unity and strategy in the play?
What does this reveal about the importance of alliances in achieving power?

(v) Do you think Octavius's plan to address both hidden and visible threats is effective?
Support your answer with reference to the political climate and the dynamics within the triumvirate.

Ans :

(i) "We must straight make head" means that Octavius insists on immediately organizing their forces to confront the threats against them.
"Let our alliance be combined" emphasizes the need for unity and cooperation among

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Antony, Lepidus, and himself to strengthen their position.
"Our best friends made, our means stretched" means that they must secure the loyalty of allies and maximize their resources to face the impending challenges.

(ii) Octavius proposes to hold a council to strategize on how to reveal hidden dangers ("covert matters") and respond to overt threats ("open perils").
This reveals Octavius's pragmatic and methodical approach to leadership, as he prioritizes planning and coordination to ensure their success.

(iii) This moment highlights the urgency of their situation, as they must act swiftly to consolidate power and address the threats posed by Brutus, Cassius, and other rivals.
Earlier events, such as Caesar's assassination and Antony's manipulation of the Plebeians, have led to a fractured Rome and the need for decisive action by the triumvirate.

(iv) This extract reflects the theme of unity and strategy, as Octavius stresses the importance of alliances and careful planning to navigate the chaotic political landscape.
It reveals the importance of alliances in achieving and maintaining power, as the triumvirs must rely on each other despite their differences.

(v) Octavius's plan to address both hidden and visible threats is effective in theory, as it ensures a comprehensive approach to consolidating power and tackling opposition.
However, the political climate and internal tensions within the triumvirate, particularly Antony's dismissive attitude toward Lepidus, may undermine their unity and long-term stability.

1. Read the following extract and answer the questions that follow:

Antony:
Octavius, I have seen more days than you,
And, though we lay these honors on this man
To ease ourselves of diverse sland'rous loads,
He shall but bear them as the ass bears gold,
To groan and sweat under the business,
Either led or driven, as we point the way;
And having brought our treasure where we will,
Then take we down his load and turn him off
(Like to the empty ass) to shake his ears
And graze in commons.

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(i) What does Antony mean by "I have seen more days than you"?
Why does Antony refer to someone as "the ass that bears gold"?
Explain "Then take we down his load and turn him off (Like to the empty ass) to shake his ears and graze in commons."

(ii) How does Antony describe the role of this person in the triumvirate?
What does this reveal about Antony's attitude toward them?
How does this reflect Antony's pragmatic approach to leadership?

(iii) How does this moment highlight the tension between Antony and Octavius?
What earlier events in the play contribute to this dynamic?

(iv) How does Antony's dismissal of this person reflect the theme of power and manipulation in the play?
What does this reveal about the fragile alliances in the triumvirate?

(v) Do you think Antony's treatment of this person is justified?
Support your answer with reference to the political context and Antony's character.

Ans :

(i) By "I have seen more days than you," Antony asserts his experience and seniority over Octavius, implying his greater understanding of politics.
Antony refers to Lepidus as "the ass that bears gold," comparing him to a beast of burden who carries responsibilities without any real power or value.
"Then take we down his load and turn him off (Like to the empty ass) to shake his ears and graze in commons" means that once Lepidus has fulfilled his usefulness, he will be discarded and left to a powerless existence.

(ii) Antony describes Lepidus's role as purely functional, burdening him with tasks to shield themselves from blame while controlling him as a tool for their own benefit.
This reveals Antony's dismissive and manipulative attitude toward Lepidus, viewing him as expendable and unworthy of equal power in the triumvirate.
This reflects Antony's pragmatic approach to leadership, as he prioritizes efficiency and his own ambitions over loyalty or fairness.

(iii) This moment highlights the tension between Antony and Octavius, as Antony's patronizing tone suggests he doubts Octavius's authority and judgment.
Earlier events, such as their differing views on Lepidus and their strategies for dealing with opposition, contribute to this dynamic and foreshadow future conflict.

(iv) Antony's dismissal of Lepidus reflects the theme of power and manipulation, as he uses alliances for personal gain and discards them when they are no longer useful.
It reveals the fragile alliances in the triumvirate, where trust is replaced by ambition and self-interest, setting the stage for eventual betrayal and discord.

(v) Antony's treatment of Lepidus is unjustified, as Lepidus's loyalty and willingness to support the triumvirate show he plays a stabilizing role.
However, Antony's pragmatic view aligns with the political context, where survival often depends on eliminating perceived weaknesses within alliances.

8. Read the following extract and answer the questions that follow:
Octavius:
Let us do so, for we are at the stake
And bayed about with many enemies,
And some that smile have in their hearts, I fear,
Millions of mischiefs.

(i) What does Octavius mean by "we are at the stake"?
What does "bayed about with many enemies" imply about their situation?
Explain "And some that smile have in their hearts, I fear, millions of mischiefs."

(ii) How does Octavius describe the threats surrounding him and Antony?
What does this reveal about his perspective on their alliance and their enemies?
How does this moment reflect the precarious political climate in Rome?

(iii) How does Shakespeare use this extract to highlight Octavius's caution and suspicion?
What earlier moments in the play demonstrate the need for such vigilance?

(iv) How does Octavius's statement foreshadow the challenges he and Antony will face?
What does this reveal about the fragile nature of alliances in the play?

(v) Do you think Octavius's fears are justified? Support your answer with reference to the context of the play and the events that follow.

Ans :

(i) "We are at the stake" means that Octavius and Antony are like animals tied to a stake, surrounded by enemies, with no escape.
"Bayed about with many enemies" implies that they are being attacked and threatened by numerous opponents, including visible enemies and hidden traitors.
"And some that smile have in their hearts, I fear, millions of mischiefs" suggests that even those who appear friendly may harbor harmful intentions, highlighting Octavius's suspicion.

(ii) Octavius describes the threats as both external (enemies openly attacking them) and internal (those who feign loyalty but plan mischief).
This reveals his awareness of the fragile alliances in their political landscape and his cautious approach to navigating these dangers.
The moment reflects the precarious political climate in Rome, where betrayal and mistrust are rampant, and even allies cannot be fully trusted.

(iii) Shakespeare uses this extract to highlight Octavius's caution and suspicion, showing his ability to perceive hidden dangers and plan accordingly.
Earlier moments, such as the conspirators' betrayal of Caesar and Antony's manipulation of the Plebeians, demonstrate the need for vigilance in this unstable environment.

(iv) Octavius's statement foreshadows the challenges he and Antony will face, including betrayal, internal conflicts, and external threats from Brutus and Cassius.
It reveals the fragile nature of alliances in the play, where loyalty is often overshadowed by ambition and self-interest.

(v) Octavius's fears are justified, as the events of the play demonstrate the constant presence of betrayal and conflict, even within alliances like the triumvirate.
His caution reflects the necessity of remaining vigilant in a political environment where enemies often disguise themselves as friends, as seen in the tensions between Antony, Octavius, and Lepidus.

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SCENE 2

9. Read the following extract and answer the questions that follow:

Brutus Stand ho!
Lucilius Give the word, ho, and stand!
Brutus What now, Lucilius, is Cassius near?
Lucilius He is at hand, and Pindarus is come
To do you salutation from his master.

(i) What does Brutus mean by "Stand ho"?
What does Lucilius mean by "Give the word, ho, and stand"?
Explain "Pindarus is come to do you salutation from his master."

(ii) What does this interaction reveal about the relationship between Brutus and Cassius?
How does Lucilius's response reflect the loyalty between Brutus and Cassius's followers?
What does the arrival of Pindarus signify in this moment?

(iii) How does this moment reflect the tension and uncertainty among the conspirators?
What earlier events in the play contribute to the strain in Brutus and Cassius's relationship?

(iv) How does this extract reflect the theme of loyalty and trust in the play?
What does this reveal about the dynamics between Brutus, Cassius, and their followers?

(v) Do you think Brutus's leadership is effective in maintaining unity among the conspirators?
Support your answer with reference to his actions and relationships in the play.

Ans :

(i) "Stand ho" means that Brutus is commanding his soldiers to halt and prepare for a possible interaction or confrontation.
"Give the word, ho, and stand" reflects Lucilius's order to ensure the soldiers remain alert and ready for further instructions.
"Pindarus is come to do you salutation from his master" means that Pindarus has arrived with greetings and a message from Cassius.

(ii) This interaction reveals a formal and respectful relationship between Brutus and Cassius, despite the tension that has developed between them.
Lucilius's response reflects the loyalty of Cassius's followers, as they serve as intermediaries to maintain communication between the two leaders.
The arrival of Pindarus signifies an attempt to maintain unity and coordination among the conspirators, despite their internal conflicts.

(iii) This moment reflects the tension and uncertainty among the conspirators, as Brutus and Cassius's alliance is strained by differing leadership styles and priorities.
Earlier events, such as their argument over military strategy and Cassius's perceived corruption, have contributed to the growing distrust between them.

(iv) This extract reflects the theme of loyalty and trust, as communication between Brutus and Cassius is facilitated by their followers despite personal tensions.
It reveals the dynamics of mutual respect and the importance of loyalty among their ranks, even as their relationship faces challenges.

(v) Brutus's leadership is partially effective in maintaining unity, as he continues to engage with Cassius and his followers, ensuring communication remains open.
However, his principled and rigid approach often creates friction, as seen in his conflicts with Cassius, undermining their cohesion as conspirators.

10. Read the following extract and answer the questions that follow:

Brutus:
Thou hast described
A hot friend cooling. Ever note, Lucilius,
When love begins to sicken and decay
It useth an enforced ceremony.
There are no tricks in plain and simple faith;
But hollow men, like horses hot at hand,
Make gallant show and promise of their mettle.

(i) What does Brutus mean by "A hot friend cooling"?
What does the phrase "enforced ceremony" suggest?
Explain "There are no tricks in plain and simple faith."

(ii) How does Brutus compare hollow men to horses?
What qualities does he criticize through this metaphor?
Why does Brutus mistrust such men?

(iii) What does Brutus's speech reveal about his concerns for loyalty?
How does this reflect the tension among the conspirators?

(iv) How does this extract foreshadow later events in the play?
What role does Brutus's idealism play in his eventual downfall?

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(v) Do you think Brutus's belief in honesty and loyalty is realistic?
Support your opinion with reference to the play.

Ans :

(i) Brutus means that "A hot friend cooling" describes a friend whose enthusiasm and loyalty have waned over time.
The phrase "enforced ceremony" suggests insincere gestures and formalities that replace genuine affection when love and loyalty fade.
"There are no tricks in plain and simple faith" emphasizes that true loyalty is straightforward and does not require deceit or pretense.

(ii) Brutus compares hollow men to horses that appear eager and full of potential but fail when tested under pressure.
He criticizes their tendency to boast about their strength and reliability but falter when faced with real challenges.
Brutus mistrusts such men because he values genuine loyalty and fears that their lack of steadfastness will jeopardize their cause.

(iii) Brutus's speech reveals his deep concern about the loyalty and sincerity of those around him.
He values honor and integrity above all else.
This reflects the tension among the conspirators, particularly between Brutus and Cassius, as their differing motivations and values begin to create divisions.

(iv) This extract foreshadows the eventual betrayal and failure within the conspirators' ranks, as their differing loyalties and ambitions lead to discord.
Brutus's idealism, while noble, blinds him to the complexities of politics and human nature, contributing to his eventual downfall as a leader.

(v) Brutus's belief in honesty and loyalty is admirable but impractical in the context of politics and war. His idealism often clashes with the reality of manipulation and deception, as demonstrated by Antony's cunning rhetoric at Caesar's funeral.
This unwavering commitment to his principles, though morally strong, hinders his ability to adapt to the harsh realities of leadership.

11. Read the following extract and answer the questions that follow:
Brutus:
He greets me well.—Your master, Pindarus,
In his own change or by ill officers,
Hath given me some worthy cause to wish
Things done undone, but if he be at hand
I shall be satisfied.
Pindarus:
I do not doubt
But that my noble master will appear
Such as he is, full of regard and honor.

(i) What does Brutus mean by "Your master... hath given me some worthy cause to wish things done undone"?
Why does Brutus say, "If he be at hand I shall be satisfied"?
Explain "Such as he is, full of regard and honor."

(ii) How does Brutus express his frustration with Cassius in this extract?
What does Pindarus's response reveal about his loyalty to Cassius?
How does this moment reflect the tension between Brutus and Cassius?

(iii) How does this interaction highlight the theme of miscommunication among the conspirators?
What earlier moments in the play demonstrate the growing rift between Brutus and Cassius?

(iv) How does Brutus's tone reflect his leadership style and moral priorities?
What does this reveal about his approach to resolving conflicts with Cassius?

(v) Do you think Brutus's concerns about Cassius are justified?
Support your answer with reference to the dynamics of their relationship and the challenges they face.

Ans :

(i) By "Your master...hath given me some worthy cause to wish things done undone," Brutus refers to his dissatisfaction with Cassius's decisions or actions, which have created regret or conflict.
Brutus says, "If he be at hand I shall be satisfied," indicating that he is willing to resolve their issues through direct communication with Cassius.
"Such as he is, full of regard and honor" reflects Pindarus's belief in Cassius's integrity and his loyalty in defending Cassius's character.

(ii) Brutus expresses his frustration with Cassius by alluding to past actions or decisions that have caused tension or regret, though he remains open to reconciliation.
Pindarus's response reveals his unwavering loyalty to Cassius, as he assures Brutus of Cassius's honor and respectability.

This moment reflects the tension between Brutus and Cassius, as their differing values and priorities strain their alliance.

(iii) This interaction highlights the theme of miscommunication among the conspirators, as Brutus and Cassius struggle to align their approaches and resolve conflicts.
Earlier moments, such as their argument over Cassius's alleged corruption and their differing views on military strategy, demonstrate the growing rift between them.

(iv) Brutus's tone reflects his principled and measured leadership style, as he seeks resolution through dialogue rather than immediate judgment or confrontation.
This reveals his commitment to moral priorities and fairness, even as he navigates the challenges of maintaining unity among the conspirators.

(v) Brutus's concerns about Cassius are justified, as Cassius's pragmatic and sometimes self-serving actions conflict with Brutus's idealistic approach, creating tension in their alliance.
However, Brutus's inability to fully trust Cassius also reflects his rigid adherence to his principles, which can hinder their ability to work together effectively.

12. Read the following extract and answer the questions that follow:
Brutus:
He is not doubted.
A word, Lucilius,
How he received you. Let me be resolved.
Lucilius:
With courtesy and with respect enough,
But not with such familiar instances
Nor with such free and friendly conference
As he hath used of old.

(i) What does Brutus mean by "He is not doubted"?
What does Brutus ask Lucilius to explain?
Explain "Nor with such free and friendly conference as he hath used of old."

(ii) How does Lucilius describe Cassius's behavior toward him?
What does this reveal about the current state of Brutus and Cassius's relationship?
Why does Brutus seek clarity about Cassius's reception of Lucilius?

(iii) How does this moment reflect the growing tension and distrust between Brutus and Cassius?
What earlier events in the play have contributed to their strained relationship?

(iv) How does Brutus's concern about Cassius reflect the theme of loyalty and trust in the play?
What does this reveal about the challenges of maintaining unity among the conspirators?

(v) Do you think Lucilius's observation of Cassius is significant to the dynamics between Brutus and Cassius?
Support your answer with reference to their conflict and the play's events.

Ans :

(i) "He is not doubted" means that Brutus expresses confidence in Cassius, despite their ongoing tension.
Brutus asks Lucilius to explain how Cassius received him, seeking reassurance about Cassius's attitude and loyalty.
"Nor with such free and friendly conference as he hath used of old" means that Cassius's interactions lack the warmth and openness he previously displayed.

(ii) Lucilius describes Cassius's behavior as courteous and respectful but lacking the familiar friendliness he once showed, suggesting a cooling of their relationship.
This reveals that Brutus and Cassius's relationship has grown strained, with underlying tension affecting their interactions.
Brutus seeks clarity about Cassius's reception of Lucilius to gauge Cassius's intentions and loyalty, reflecting his concerns about their alliance.

(iii) This moment reflects the growing tension and distrust between Brutus and Cassius, as their differing values and leadership styles strain their bond.
Earlier events, such as their argument over Cassius's alleged corruption and Brutus's idealistic approach to the conspiracy, have contributed to their strained relationship.

(iv) Brutus's concern about Cassius reflects the theme of loyalty and trust, as he struggles to maintain unity and resolve conflicts within the conspiracy.
It reveals the challenges of maintaining cohesion among the conspirators, particularly when personal differences and ambitions threaten their alliance.

(v) Lucilius's observation is significant, as it highlights the subtle but growing divide

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between Brutus and Cassius, foreshadowing their eventual fallout.
The change in Cassius's behavior reflects the underlying tension and mistrust between the two leaders, impacting their ability to work together effectively.

13. Read the following extract and answer the questions that follow:
Brutus:
But when they should endure the bloody spur,
They fall their crests and, like deceitful jades,
Sink in the trial. Comes his army on?
Lucilius:
They mean this night in Sardis to be quartered.
The greater part, the horse in general,
Are come with Cassius.
(i) What does Brutus mean by "when they should endure the bloody spur"?
What does "like deceitful jades" imply?
Explain "Comes his army on?"
(ii) How does Lucilius describe Cassius's army's movements?
What does "the greater part, the horse in general" suggest about their strategy?
How does this moment reflect the coordination between Brutus and Cassius's forces?
(iii) How does Brutus's comparison of some to "deceitful jades" reflect his views on loyalty and resilience?
What earlier moments in the play demonstrate Brutus's concerns about dependability?
(iv) How does Lucilius's report about Cassius's army foreshadow the challenges of their alliance?
What does this reveal about the fragility of their shared cause?
(v) Do you think Brutus's leadership style aligns with the realities of the conspirators' situation?
Support your answer with reference to his actions and his expectations of others.

Ans :

(i) By "when they should endure the bloody spur," Brutus refers to the moment of true testing, where strength and resolve are required under pressure.
"Like deceitful jades" implies a comparison to untrustworthy or weak horses that falter when pushed to their limits, reflecting Brutus's disdain for those who fail in critical moments.
"Comes his army on?" is Brutus's inquiry about the movements and readiness of Cassius's forces, reflecting his strategic mindset.
(ii) Lucilius describes Cassius's army as planning to quarter in Sardis for the night, with most of the cavalry already present.
"The greater part, the horse in general" suggests that Cassius has prioritized positioning his cavalry, emphasizing their importance in the coming battle.
This moment reflects the coordination between Brutus and Cassius's forces, as they align their strategies despite underlying tensions.
(iii) Brutus's comparison of some to "deceitful jades" reflects his emphasis on loyalty, resilience, and the ability to endure challenges, which he values in both allies and soldiers.
Earlier moments, such as his concerns about Cassius's motivations and actions, demonstrate his worries about dependability within their alliance.
(iv) Lucilius's report about Cassius's army highlights the logistical challenges and differences in leadership approaches, foreshadowing potential conflicts within their alliance.
This reveals the fragility of their shared cause, as personal tensions and differing strategies threaten the unity needed to face their enemies.
(v) Brutus's leadership style, rooted in idealism and moral principles, often conflicts with the pragmatic realities of the conspirators' situation.
While his expectations of loyalty and resilience are admirable, his rigid adherence to these ideals can create friction and hinder effective collaboration, as seen in his relationship with Cassius.

14. Read the following extract and answer the questions that follow:
Cassius:
Most noble brother, you have done me wrong.
Brutus:
Judge me, you gods! Wrong I mine enemies?
And if not so, how should I wrong a brother?
Cassius:
Brutus, this sober form of yours hides wrongs,
And when you do them—
(i) What does Cassius mean by "you have done me wrong"?
What does Brutus mean by "Judge me, you gods!"?

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Explain "This sober form of yours hides wrongs."

(ii) How does this exchange highlight the tension between Brutus and Cassius?
What does Brutus's reaction reveal about his character and sense of honor?
How does Cassius express his frustration with Brutus in this moment?

(iii) How does this moment reflect the growing divide between Brutus and Cassius?
What earlier actions in the play have led to this conflict?

(iv) How does this extract reflect the theme of loyalty and betrayal?
What does this reveal about the challenges of maintaining unity among the conspirators?

(v) Do you think Cassius's accusation of Brutus is justified?
Support your answer with reference to their relationship and the events of the play.

Ans :

(i) Cassius means that Brutus has wronged him, likely by questioning or undermining his decisions or actions, which Cassius perceives as a personal slight.
By "Judge me, you gods!" Brutus calls on divine judgment to prove his innocence, emphasizing his belief in his moral integrity and fairness.
"This sober form of yours hides wrongs" means that Cassius accuses Brutus of concealing his faults behind a calm and composed demeanor, making his actions seem justified even when they cause harm.

(ii) This exchange highlights the tension between Brutus and Cassius, as their differing values and approaches to leadership strain their relationship.
Brutus's reaction reveals his unwavering belief in his honor and moral righteousness, refusing to accept Cassius's accusation without justification.
Cassius expresses his frustration by accusing Brutus of wronging him subtly and hiding his faults behind a veneer of nobility and rationality.

(iii) This moment reflects the growing divide between Brutus and Cassius, as their alliance is increasingly strained by personal grievances and conflicting priorities.
Earlier actions, such as their argument over Cassius's alleged corruption and their differing strategies for the conspiracy, have contributed to this conflict.

(iv) This extract reflects the theme of loyalty and betrayal, as Cassius feels wronged and questions Brutus's allegiance and respect for him as an ally.
It reveals the challenges of maintaining unity among the conspirators, as personal differences and misunderstandings threaten their shared cause.

(v) Cassius's accusation of Brutus is partially justified, as Brutus's rigid adherence to his principles often leads to conflicts with Cassius's more pragmatic approach.
However, Brutus's actions are motivated by his commitment to honor and justice, suggesting that any perceived wrongdoing is unintentional and rooted in their differing values.

15. Read the following extract and answer the questions that follow:
Brutus:
Cassius, be content. Speak your griefs softly.
I do know you well. Before the eyes of both our armies here
(Which should perceive nothing but love from us),
Let us not wrangle. Bid them move away.
Then in my tent, Cassius, enlarge your griefs,
And I will give you audience.

(i) What does Brutus mean by "Cassius, be content"?
Why does Brutus emphasize "Before the eyes of both our armies here"?
Explain "Then in my tent, Cassius, enlarge your griefs, and I will give you audience."

(ii) How does Brutus handle the conflict with Cassius in this moment?
What does this reveal about his leadership style?
Why does Brutus want the armies to perceive unity between them?

(iii) How does this moment reflect the tension between personal grievances and public image?
What earlier actions in the play contribute to this dynamic between Brutus and Cassius?

(iv) How does this extract reflect the theme of leadership and responsibility in the play?
What does this reveal about Brutus's priorities as a leader?

(v) Do you think Brutus's approach to resolving his conflict with Cassius is effective?

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Support your answer with reference to their relationship and the challenges they face.

Ans :

(i) "Be content" means that Brutus is asking Cassius to remain calm and composed, suggesting that they address their grievances in a more private setting.
By "Before the eyes of both our armies here," Brutus emphasizes the importance of maintaining a united front in front of their troops to avoid showing discord that could demoralize them.
"Then in my tent, Cassius, enlarge your griefs, and I will give you audience" means that Brutus invites Cassius to express his complaints privately, promising to listen attentively.

(ii) Brutus handles the conflict with Cassius diplomatically, urging restraint and privacy to address their disagreements.
This reveals his leadership style, which prioritizes rationality, unity, and the preservation of morale among their forces.
Brutus wants the armies to perceive unity between them to maintain their confidence and strength as they prepare to face their enemies.

(iii) This moment reflects the tension between personal grievances and public image, as Brutus seeks to manage their internal conflict without weakening their shared cause.
Earlier actions, such as their differing approaches to leadership and Brutus's idealistic views clashing with Cassius's pragmatism, have contributed to their strained relationship.

(iv) This extract reflects the theme of leadership and responsibility, as Brutus prioritizes the stability and morale of their armies over resolving personal disagreements immediately.
It reveals that Brutus values unity and the perception of strength as essential components of effective leadership during a time of crisis.

(v) Brutus's approach to resolving his conflict with Cassius is effective in maintaining unity and preventing their dispute from undermining their armies' morale.
However, it may also delay the resolution of deeper issues between them, as their differing values and priorities continue to create tension within their alliance.

16. Read the following extract and answer the questions that follow:
Cassius:
Pindarus,
Bid our commanders lead their charges off
A little from this ground.
Brutus:
Lucius, do you the like, and let no man
Come to our tent till we have done our conference.
Let Lucilius and Titinius guard our door.

(i) What does Cassius mean by "Bid our commanders lead their charges off a little from this ground"?
What does Brutus instruct Lucius to do, and why?
Explain "Let Lucilius and Titinius guard our door."

(ii) How do Cassius and Brutus demonstrate their intent to handle their conflict privately?
Why is it important for them to resolve their issues away from their armies?
What does this moment reveal about their leadership?

(iii) How does this moment reflect the tension between Brutus and Cassius?
What earlier events in the play have contributed to the need for this private conference?

(iv) How does the act of stationing guards reflect the theme of unity and trust in the play?
What does this reveal about their priorities as leaders?

(v) Do you think Brutus and Cassius's decision to address their grievances in private strengthens their leadership?
Support your answer with reference to their actions and the dynamics of their alliance.

Ans :

(i) Cassius instructs Pindarus to have the commanders move their troops slightly away from the current location to create privacy and avoid distractions.
Brutus instructs Lucius to ensure no one enters their tent during their conference, emphasizing the need for an undisturbed discussion.
"Let Lucilius and Titinius guard our door" means Brutus appoints trusted individuals to secure their privacy, ensuring the meeting remains confidential.

(ii) Cassius and Brutus demonstrate their intent to handle their conflict privately by creating

a secure and controlled environment away from their troops.
Resolving their issues away from their armies is crucial to maintain unity and prevent their disagreement from undermining morale.
This moment reveals their recognition of the importance of presenting a unified front as leaders, even amid personal differences.

(iii) This moment reflects the underlying tension between Brutus and Cassius, as their differing values and approaches to leadership necessitate a private resolution.
Earlier events, such as their disputes over strategy and Brutus's criticism of Cassius's alleged corruption, have contributed to the growing strain in their alliance.

(iv) The act of stationing guards reflects the theme of unity and trust, as it demonstrates their commitment to resolving their issues without external interference.
It reveals their priorities as leaders, emphasizing the importance of collaboration and the need to project strength and stability to their troops.

(v) Brutus and Cassius's decision to address their grievances in private strengthens their leadership by preventing their conflict from becoming a public spectacle.
This approach demonstrates their commitment to preserving their alliance and maintaining the morale of their forces, despite their personal tensions.

SCENE 3

17. Read the following extract and answer the questions that follow:
Cassius:
That you have wronged me doth appear in this:
You have condemned and noted Lucius Pella
For taking bribes here of the Sardians,
Wherein my letters, praying on his side
Because I knew the man, was slighted off.

(i) What does Cassius mean by "That you have wronged me doth appear in this"?
Why does Cassius refer to Lucius Pella in this context?
Explain "Wherein my letters, praying on his side because I knew the man, was slighted off."

(ii) How does this extract highlight the conflict between Brutus and Cassius?
What does Cassius's defense of Lucius Pella reveal about his values?
How does Brutus's decision to condemn Pella reflect his own principles?

(iii) How does this moment reflect the theme of justice and corruption in the play?
What earlier moments in the play foreshadow this conflict between Brutus and Cassius?

(iv) How does Cassius's grievance highlight the tension between personal loyalty and public duty?
What does this reveal about the differences in Brutus and Cassius's leadership styles?

(v) Do you think Cassius's grievance against Brutus is justified?
Support your answer with reference to their relationship and their differing priorities.

Ans :

(i) By "That you have wronged me doth appear in this," Cassius accuses Brutus of disregarding his request to show leniency toward Lucius Pella.
Cassius refers to Lucius Pella, who was accused of taking bribes, to highlight Brutus's refusal to consider his personal appeal on Pella's behalf.
"Wherein my letters, praying on his side because I knew the man, was slighted off" means that Cassius's written plea for Pella was ignored by Brutus, causing resentment.

(ii) This extract highlights the conflict between Brutus and Cassius, as it reveals their differing priorities Brutus values justice and integrity, while Cassius prioritizes personal loyalty.
Cassius's defense of Lucius Pella reveals his pragmatic approach to leadership and his emphasis on personal relationships over strict adherence to principles.
Brutus's decision to condemn Pella reflects his unwavering commitment to justice and his refusal to tolerate corruption, even among allies.

(iii) This moment reflects the theme of justice and corruption, as Brutus's condemnation of Pella represents his stand against unethical behavior, while Cassius's plea reflects his pragmatic tolerance for imperfection.
Earlier moments, such as Brutus's internal struggle over joining the conspiracy and Cassius's manipulative tactics, foreshadow this conflict between their values.

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(iv) Cassius's grievance highlights the tension between personal loyalty and public duty, as he believes Brutus's strict adherence to principles undermines their alliance.
This reveals the differences in their leadership styles Brutus is guided by idealism and morality, while Cassius operates with pragmatism and personal loyalty.

(v) Cassius's grievance against Brutus is partially justified, as Brutus's rigid principles can strain personal relationships and alliances.
However, Brutus's commitment to justice and integrity is equally valid, as it reflects his dedication to leading by example and maintaining ethical standards.

18. Read the following extract and answer the questions that follow:

Brutus:
Let me tell you, Cassius, you yourself
Are much condemned to have an itching palm,
To sell and mart your offices for gold
To undeservers.
Cassius:
I an itching palm?
You know that you are Brutus that speaks this,
Or, by the gods, this speech were else your last.

(i) What does Brutus mean by "you yourself are much condemned to have an itching palm"?
What does Brutus accuse Cassius of in "To sell and mart your offices for gold to undeservers"?
Explain "You know that you are Brutus that speaks this, or, by the gods, this speech were else your last."

(ii) How does Cassius react to Brutus's accusation?
What does this reaction reveal about Cassius's character?
How does this moment heighten the tension between Brutus and Cassius?

(iii) How does this moment reflect the theme of honor and corruption in the play?
What earlier actions in the play foreshadow this conflict between Brutus and Cassius?

(iv) How does Brutus's accusation reflect his moral values and expectations of leadership?
What does this reveal about the differences in Brutus and Cassius's approaches to power?

(v) Do you think Brutus's criticism of Cassius is justified?
Support your answer with reference to their relationship and the challenges they face as leaders.

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Ans :

(i) By "you yourself are much condemned to have an itching palm," Brutus accuses Cassius of greed and corruption, implying that he takes bribes.
"To sell and mart your offices for gold to undeservers" means Brutus accuses Cassius of using his position to grant favors to unworthy individuals in exchange for money.
"You know that you are Brutus that speaks this, or, by the gods, this speech were else your last" reflects Cassius's indignation and implies that anyone else daring to accuse him in this way would face dire consequences.

(ii) Cassius reacts with outrage and disbelief, emphasizing his loyalty and the special bond between him and Brutus that allows such criticism without retaliation.
This reaction reveals Cassius's pride and his sensitivity to accusations that challenge his honor or integrity.
This moment heightens the tension between Brutus and Cassius by bringing their conflicting values to the forefront and challenging the trust in their alliance.

(iii) This moment reflects the theme of honor and corruption, as Brutus upholds his moral ideals while accusing Cassius of actions that undermine their shared cause.
Earlier moments, such as Cassius's manipulation of Brutus to join the conspiracy and their argument over Lucius Pella, foreshadow their differing approaches to honor and leadership.

(iv) Brutus's accusation reflects his moral values and his expectation that leaders should act with integrity and fairness, even under challenging circumstances.
It reveals the stark differences between Brutus's idealistic leadership style and Cassius's pragmatic, sometimes morally flexible approach to power and alliances.

(v) Brutus's criticism of Cassius is justified, as it aligns with his commitment to justice and ethical leadership, which he believes are essential for their cause.
However, his rigid adherence to these ideals can create conflict and undermine their alliance, as Cassius's pragmatism is equally necessary in their political struggle.

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19. Read the following extract and answer the questions that follow:

Brutus I did send to you
For certain sums of gold, which you denied me;
For I can raise no money by vile means:
By heaven, I had rather coin my heart,
And drop my blood for drachmas, than to wring
From the hard hands of peasants their vile trash
By any indirection.

(i) Who is Brutus speaking to?
Why did Brutus send for gold?
Explain "I had rather coin my heart, and drop my blood for drachmas."

(ii) What does Brutus mean by "vile means"?
How does Brutus contrast himself with the people he mentions in the extract?

(iii) Why does Brutus call money "vile trash"?
How does this reflect his values as a leader?

(iv) How does this moment contribute to the tension between Brutus and the person he is speaking to?
What earlier events in the play lead to this disagreement?

(v) Do you think Brutus is justified in criticizing the acquisition of money by vile means?
Support your opinion with reference to the extract and Brutus's character.

Ans :

(i) Brutus is speaking to Cassius, his fellow conspirator.
Brutus sent for gold to pay his troops during their preparation for battle.
The phrase "I had rather coin my heart, and drop my blood for drachmas" means Brutus would rather sacrifice his own life than acquire money through dishonest or corrupt means.

(ii) By "vile means," Brutus refers to dishonest or unethical ways of acquiring money, such as extortion or bribery.
Brutus contrasts himself with those who exploit others for wealth, emphasizing his moral integrity and disdain for corruption.

(iii) Brutus calls money "vile trash" to highlight his belief that material wealth has no intrinsic value and can lead to moral corruption.
This reflects his values as a leader who prioritizes honor and integrity over wealth or personal gain.

(iv) This moment heightens the tension between Brutus and Cassius, as Brutus accuses Cassius of denying him money and implies that Cassius may have acquired wealth dishonorably.
The disagreement stems from earlier events in the play, where Brutus and Cassius clash over their differing values and approaches to leadership.

(v) Yes, Brutus is justified in criticizing the acquisition of money by vile means because it aligns with his commitment to honor and moral integrity, as seen throughout the play. His actions are driven by his belief in doing what is right for Rome, even at personal cost.
Alternatively, one might argue that Brutus's idealism makes him impractical, as money is essential for war, and he should prioritize the survival of their cause over his principles.

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20. Read the following extract and answer the questions that follow:

Brutus Remember March, the ides of March remember:
Did not great Julius bleed for justice' sake?
What villain touch'd his body, that did stab,
And not for justice? What, shall one of us
That struck the foremost man of all this world
But for supporting robbers, shall we now
Contaminate our fingers with base bribes,
And sell the mighty space of our large honours
For so much trash as may be grasped thus?
I had rather be a dog and bay the moon,
Than such a Roman.

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(i) Who is Brutus speaking to, and what is the context of this speech?
What does Brutus mean by "base bribes"?

(ii) What does Brutus suggest by saying, "Did not great Julius bleed for justice' sake?"
Why does Brutus call taking bribes a contamination of honor?

(iii) How does Brutus contrast himself with those who take bribes?
What does the line "I had rather be a dog and bay the moon, than such a Roman" reveal about his character?

(iv) How does this moment highlight the conflict between Brutus and the person he is addressing?
What earlier events in the play contribute to this tension?

(v) Do you think Brutus's stance against corruption is realistic, given the circumstances?
Support your answer with reference to his values and actions in the play.

Ans :

(i) Brutus is speaking to Cassius, accusing him of acting dishonorably by engaging in corrupt practices. This conversation occurs during their heated argument in the battlefield camp.
"Base bribes" refers to money obtained through unethical means. Brutus condemns such actions as they undermine the moral high ground they claimed in assassinating Caesar.

(ii) By saying, "Did not great Julius bleed for justice' sake?" Brutus reminds Cassius that Caesar was killed to uphold justice and moral principles.
He views taking bribes as dishonorable, equating it to betrayal of the ideals they fought for when they assassinated Caesar.

(iii) Brutus portrays himself as morally upright, contrasting his honor with the corrupt behavior of those who accept bribes.
The line "I had rather be a dog and bay the moon, than such a Roman" highlights Brutus's disdain for dishonor and his commitment to integrity, even in dire circumstances.

(iv) This moment underscores the ideological rift between Brutus and Cassius. While Brutus values honor and justice, Cassius appears more pragmatic and self-serving.
Their earlier disagreements over strategy and leadership decisions have already revealed their differing values, deepening their conflict.

(v) Brutus's stance against corruption reflects his idealistic nature and his commitment to justice and integrity. His actions are consistent with his character throughout the play, as he prioritizes morality over personal gain.
However, his rigid adherence to these values creates challenges in practical situations like funding a war. This inflexibility sometimes weakens his leadership, as seen in his struggles to maintain unity among the conspirators.

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21. Read the following extract and answer the questions that follow:
Brutus:
How ill this taper burns! Ha! Who comes here?
I think it is the weakness of mine eyes
That shapes this monstrous apparition.
It comes upon me. Art thou any thing?
Art thou some god, some angel, or some devil,
That makes my blood cold and my hair to stare?
Speak to me thou art.

(i) Who or what does Brutus see in this scene?
What does Brutus mean by "the weakness of mine eyes"?
Explain "That makes my blood cold and my hair to stare."

(ii) How does Brutus address the apparition?
What does this encounter reveal about his state of mind?
Why is this moment significant in the play?

(iii) How does this moment reflect the theme of guilt and fear?
What earlier events contribute to Brutus's emotions in this scene?

(iv) How does Shakespeare use imagery to convey the supernatural in this extract?
What does this encounter foreshadow about Brutus's fate?

(v) Do you think Brutus's reaction to the apparition is justified?
Support your answer with reference to his character and his role in the conspiracy.

Ans :

(i) Brutus sees the ghost of Julius Caesar in this scene, which appears as a "monstrous apparition."
By "the weakness of mine eyes," Brutus suggests that he doubts his vision and attributes the apparition to exhaustion or stress.
The phrase "That makes my blood cold and my hair to stare" reflects Brutus's fear and shock upon encountering the ghost, which chills him to his core.

(ii) Brutus addresses the apparition with uncertainty, questioning whether it is divine, angelic, or demonic.
This encounter reveals his guilt and anxiety over his role in Caesar's assassination, as he struggles to reconcile his actions with their consequences.
This moment is significant because it symbolizes Brutus's inner turmoil and foreshadows his eventual downfall.

(iii) This moment reflects the theme of guilt and fear, as Brutus is haunted by the moral weight of Caesar's assassination.
Earlier events, such as his betrayal of Caesar and the conspirators' loss of unity, contribute to his sense of dread and foreboding.

(iv) Shakespeare uses imagery like "monstrous apparition" and "my hair to stare" to create an eerie, supernatural atmosphere.

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This encounter foreshadows Brutus's defeat at Philippi, as the ghost of Caesar symbolizes the inescapable consequences of his betrayal.

(v) Brutus's reaction to the apparition is justified, as it reflects his deeply conflicted emotions and the toll of his guilt.
His role as the moral center of the conspiracy makes him particularly susceptible to the psychological impact of his actions, which manifest as this ghostly vision.

22. Read the following extract and answer the questions that follow:
Brutus O Cassius, I am sick of many griefs.
Cassius Of your philosophy you make no use,
If you give place to accidental evils.
Brutus No man bears sorrow better. Portia is dead.
Cassius How 'scaped I killing when I cross'd you so?
O insupportable and touching loss! Upon what sickness?

(i) What does Brutus mean by "I am sick of many griefs"?
What does Cassius mean by "Of your philosophy you make no use"?
What philosophy does Cassius refer to in this context?

(ii) How does Brutus reveal Portia's death to Cassius?
What does Brutus mean by "No man bears sorrow better"?
How does Cassius react to the news of Portia's death?

(iii) How does this moment highlight the bond between Brutus and Cassius?
What earlier events in the play contributed to the tension between them?

(iv) How does the theme of grief and loss come through in this extract?
What does this moment foreshadow about Brutus and Cassius's fate?

(v) Do you think Brutus's stoicism in dealing with Portia's death reflects strength or detachment?
Support your answer with examples from the play.

Ans :

(i) Brutus means that he is overwhelmed by multiple sorrows, including personal and political challenges.
Cassius rebukes Brutus for not applying his philosophy, which teaches endurance and reason in the face of hardships.
The philosophy Cassius refers to is Stoicism, which emphasizes emotional control and acceptance of fate.

(ii) Brutus reveals Portia's death calmly, stating "Portia is dead," as a matter of fact, reflecting his Stoic nature.
By saying "No man bears sorrow better," Brutus suggests that he is enduring his grief with strength and composure.
Cassius reacts with shock and sorrow, expressing disbelief and compassion by asking, "Upon what sickness?"

(iii) This moment highlights the complex bond between Brutus and Cassius, as Cassius expresses empathy for Brutus's loss despite their earlier disagreements.
Earlier events, such as their argument over Cassius's alleged corruption and their differing leadership styles, created tension but also showcased their mutual respect and loyalty.

(iv) The theme of grief and loss is central to this extract, as Brutus mourns Portia while maintaining his Stoic composure.
This moment foreshadows the eventual defeat and deaths of Brutus and Cassius, as their personal and political struggles culminate in tragedy.

(v) Brutus's stoicism reflects strength, as he strives to maintain composure and focus on their cause despite his personal loss. His ability to compartmentalize his grief underscores his commitment to his ideals.
However, his detachment may also indicate a suppression of emotion, as he prioritizes the conspirators' mission over his personal healing, leading to emotional isolation.

23. Read the following extract and answer the questions that follow:
Brutus:
"All this!" ay, more fret till your proud heart break;
Go show your slaves how choleric you are,
And make your bondmen tremble. Must I budge?
Must I observe you? Must I stand and crouch
Under your testy humour?

(i) Who is Brutus speaking to, and what is the context of this speech?
What does Brutus mean by "fret till your proud heart break"?
Explain "Go show your slaves how choleric you are."

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(ii) What does Brutus mean by "Must I stand and crouch under your testy humour"?
How does this reflect Brutus's views on equality among the conspirators?
Why does Brutus refuse to yield to the person he is addressing?

(iii) How does this moment reflect the tension between Brutus and the person he is speaking to?
What earlier events in the play contribute to this tension?

(iv) How does this extract reflect Brutus's pride and sense of honor?
What does this reveal about his leadership style?

(v) Do you think Brutus's response is justified in this moment?
Support your answer with reference to the relationship between Brutus and the person he is addressing.

Ans :

(i) Brutus is speaking to Cassius during a heated argument in their military camp.
"Fret till your proud heart break" means that Brutus is telling Cassius to continue expressing his anger and frustration until it overwhelms him.
The phrase "Go show your slaves how choleric you are" implies that Brutus views Cassius's anger as unbecoming and suggests he direct it toward those who fear him, rather than Brutus himself.

(ii) By "Must I stand and crouch under your testy humour?" Brutus questions why he should tolerate Cassius's temperamental behavior.
This reflects Brutus's belief in equality among the conspirators, as he refuses to submit to Cassius's emotional outbursts.
Brutus refuses to yield because he sees himself as Cassius's equal and believes in maintaining his dignity and principles.

(iii) This moment reflects the growing tension between Brutus and Cassius, as their differing values and leadership styles come into conflict.
Earlier events, such as Cassius's manipulation to draw Brutus into the conspiracy and their argument over military strategy, contribute to this rift.

(iv) The extract highlights Brutus's pride and sense of honor, as he refuses to be intimidated by Cassius's temper.
This reveals Brutus's leadership style as principled and idealistic, prioritizing morality and equality over personal relationships.

(v) Brutus's response is justified, as Cassius's temper and manipulation have created discord within their alliance. Brutus's refusal to tolerate Cassius's behavior reinforces his commitment to fairness and dignity.
However, this moment also showcases Brutus's inflexibility, which sometimes hinders his ability to collaborate effectively with others, contributing to the conspirators' downfall.

24. Read the following extract and answer the questions that follow:
Brutus:
By the gods, You shall digest the venom of your spleen,
Though it do split you; for, from this day forth,
I'll use you for my mirth, yea, for my laughter,
When you are waspish.

(i) Who is Brutus speaking to, and what is the context of this speech?
What does Brutus mean by "You shall digest the venom of your spleen"?
Explain "I'll use you for my mirth, yea, for my laughter, when you are waspish."

(ii) What does Brutus imply about the person he is addressing?
How does this reflect Brutus's frustration?
What does the phrase "venom of your spleen" suggest about the nature of their argument?

(iii) How does this moment highlight the conflict between Brutus and the person he is speaking to?
What earlier events have contributed to the tension between them?

(iv) How does Brutus's tone in this extract reflect his leadership style?
What does this reveal about his relationship with the conspirators?

(v) Do you think Brutus's handling of the argument is effective?
Support your answer with reference to his interaction with the person he is addressing.

Ans :

(i) Brutus is speaking to Cassius during their heated argument in the military camp.
By "You shall digest the venom of your spleen," Brutus means that Cassius must contain his anger and frustrations, even if it causes him inner turmoil.
"I'll use you for my mirth, yea, for my laughter, when you are waspish" suggests that Brutus

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intends to mock Cassius's outbursts and take them less seriously in the future.

(ii) Brutus implies that Cassius's frequent temper tantrums are childish and unbecoming of a leader.
This reflects Brutus's frustration with Cassius's inability to control his emotions, which he finds disruptive and counterproductive.
The phrase "venom of your spleen" metaphorically describes Cassius's anger as toxic and harmful, further emphasizing Brutus's disdain for such behavior.

(iii) This moment highlights the deepening rift between Brutus and Cassius, as their personal differences and conflicting leadership styles come to the forefront.
Earlier events, such as their argument over Cassius's alleged corruption and their differing priorities in the conspiracy, have contributed to this tension.

(iv) Brutus's tone in this extract is sarcastic and dismissive, reflecting his principled and idealistic leadership style. He refuses to tolerate behavior he views as irrational or unproductive.
This reveals a strained relationship with the conspirators, as Brutus's rigid adherence to his values often alienates him from his allies.

(v) Brutus's handling of the argument is not entirely effective, as his sarcasm and dismissal of Cassius's feelings further strain their relationship.
While Brutus maintains his dignity and principles, his inability to empathize with Cassius undermines their unity, contributing to the eventual collapse of their alliance.

25. Read the following extract and answer the questions that follow:
Cassius Is it come to this?
Brutus You say you are a better soldier:
Let it appear so; make your vaunting true,
And it shall please me well for mine own part,
I shall be glad to learn of abler men.
Cassius You wrong me every way, you wrong me, Brutus;
I said, an elder soldier, not a better:
Did I say 'better'?

(i) What does Brutus mean by "You say you are a better soldier"?
What does Brutus imply by "Let it appear so; make your vaunting true"?
How does Cassius respond to Brutus's statement?

(ii) What does Cassius mean by "You wrong me every way"?
How does Cassius attempt to clarify his earlier claim?
What does this exchange reveal about the tension between Brutus and Cassius?

(iii) How does this argument reflect the conflict between Brutus and Cassius's leadership styles?
What earlier events in the play have caused friction between them?

(iv) How does Brutus's sarcasm reflect his attitude toward Cassius in this scene?
What does this exchange suggest about their ability to work together?

(v) Do you think Brutus's criticism of Cassius is fair in this moment?
Support your answer with reference to their relationship and the events leading to this conflict.

Ans :

(i) Brutus accuses Cassius of claiming superiority as a soldier, challenging him to prove it through actions.
By "Let it appear so; make your vaunting true," Brutus sarcastically encourages Cassius to demonstrate his alleged military prowess.
Cassius responds defensively, denying that he claimed to be a better soldier and clarifying that he referred to himself as an elder soldier.

(ii) Cassius's statement "You wrong me every way" reflects his hurt and frustration with Brutus's accusations and sarcastic tone.
Cassius clarifies that he never claimed to be better than Brutus, only that his experience as an elder soldier gave him insights.
This exchange reveals the strain in their relationship, as Brutus's sarcasm and Cassius's defensiveness highlight their growing mistrust and resentment.

(iii) This argument reflects the conflict between Brutus's principled, idealistic leadership and Cassius's pragmatic, emotional approach.
Earlier events, such as their disagreement over Cassius's alleged corruption and their differing strategies for the conspiracy, have exacerbated their tension.

(iv) Brutus's sarcasm reflects his disdain for Cassius's emotional outbursts and his belief in his own moral superiority.
This exchange suggests that their ability to work together is deteriorating, as their

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personal conflicts overshadow their shared goals.

(v) Brutus's criticism of Cassius is partially fair, as Cassius's pride and defensiveness often hinder effective collaboration.
However, Brutus's sarcastic and dismissive tone exacerbates the conflict, making it difficult for them to resolve their differences and maintain unity.

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26. Read the following extract and answer the questions that follow:
Cassius:
Brutus, bait not me.
I'll not endure it. You forget yourself
To hedge me in. I am a soldier, I,
Older in practice, abler than yourself
To make conditions.
Brutus:
Go to! You are not, Cassius.
Cassius:
I am.
Brutus:
I say you are not.

(i) What does Cassius mean by "bait not me"?
What does Cassius imply by "You forget yourself to hedge me in"?
Explain "I am a soldier, I, older in practice, abler than yourself to make conditions."

(ii) How does Brutus respond to Cassius's claim of superiority?
What does this exchange reveal about the tension between their leadership styles?
How does this moment escalate their conflict?

(iii) How does this argument reflect the theme of pride and power in the play?
What earlier moments in the play foreshadow this clash between Brutus and Cassius?

(iv) How does Brutus's refusal to concede reflect his leadership style and values?
What does this reveal about the challenges in maintaining unity among the conspirators?

(v) Do you think Cassius's frustration with Brutus is justified?
Support your answer with reference to their relationship and their roles as leaders.

Ans :

(i) "Bait not me" means that Cassius is telling Brutus to stop provoking or criticizing him, as he will not tolerate it.
"You forget yourself to hedge me in" implies that Brutus is overstepping his bounds by trying to control or limit Cassius's authority.
"I am a soldier, I, older in practice, abler than yourself to make conditions" means that Cassius asserts his greater experience and skill in military and political matters compared to Brutus.

(ii) Brutus responds to Cassius's claim of superiority with outright rejection, confidently denying that Cassius is abler than him.
This exchange reveals the tension between Brutus's idealism and Cassius's pragmatism, as both leaders vie for dominance in their partnership.
This moment escalates their conflict by challenging their mutual respect and straining the trust needed to sustain their alliance.

(iii) This argument reflects the theme of pride and power, as both Brutus and Cassius assert their authority and struggle to reconcile their differing leadership styles.
Earlier moments, such as Cassius's manipulation of Brutus to join the conspiracy and their disagreements over strategy, foreshadow this clash between their egos and values.

(iv) Brutus's refusal to concede reflects his principled leadership style and his belief in his moral and intellectual authority.
This reveals the challenges of maintaining unity among the conspirators, as personal differences and conflicting priorities undermine their collaboration.

(v) Cassius's frustration with Brutus is partially justified, as Brutus's rigid adherence to his ideals can come across as dismissive of Cassius's experience and contributions.
However, Brutus's assertiveness is also valid, as it demonstrates his confidence and commitment to leading with integrity, even if it creates tension in their alliance.

27. Read the following extract and answer the questions that follow:
Brutus:
You have done that you should be sorry for.
There is no terror, Cassius, in your threats,
For I am armed so strong in honesty
That they pass by me as the idle wind,
Which I respect not. I did send to you
For certain sums of gold, which you denied me,
For I can raise no money by vile means.

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(i) What does Brutus mean by "You have done that you should be sorry for"?
What does Brutus mean by "There is no terror, Cassius, in your threats"?
Explain "For I am armed so strong in honesty that they pass by me as the idle wind."

(ii) How does Brutus criticize Cassius in this extract?
What does Brutus mean by "For I can raise no money by vile means"?
How does this moment reflect the moral differences between Brutus and Cassius?

(iii) How does this moment reflect the tension and conflict between Brutus and Cassius?
What earlier events in the play have led to this point in their relationship?

(iv) How does Brutus's adherence to honesty and integrity reflect his leadership style?
What does this reveal about the challenges he faces in working with Cassius?

(v) Do you think Brutus's criticism of Cassius for denying him money is justified?
Support your answer with reference to their roles and their differing values.

Ans :

(i) By "You have done that you should be sorry for," Brutus accuses Cassius of actions he considers unjust or unethical, which Cassius should regret.
"There is no terror, Cassius, in your threats" means that Brutus is unfazed by Cassius's anger or threats, as he is confident in his own righteousness.
"For I am armed so strong in honesty that they pass by me as the idle wind" implies that Brutus's moral integrity shields him from Cassius's accusations or anger, which he dismisses as meaningless.

(ii) Brutus criticizes Cassius for refusing to send him money when requested, despite the funds being necessary for their cause.
"For I can raise no money by vile means" reflects Brutus's refusal to engage in corrupt practices, contrasting with Cassius's pragmatism.
This moment highlights the moral differences between Brutus, who prioritizes ethics and integrity, and Cassius, who often compromises for practical reasons.

(iii) This moment reflects the growing tension between Brutus and Cassius, as their differing values and priorities create conflict and strain their alliance.
Earlier events, such as Brutus's condemnation of Lucius Pella and Cassius's accusation of Brutus's arrogance, have led to this critical point in their relationship.

(iv) Brutus's adherence to honesty and integrity reflects his principled leadership style, as he refuses to compromise his morals, even under pressure.
This reveals the challenges he faces in working with Cassius, whose pragmatic approach often clashes with Brutus's idealism and strict ethical standards.

(v) Brutus's criticism of Cassius for denying him money is justified, as the funds were necessary for their troops, and Cassius's refusal undermined their shared cause.
However, Cassius may have acted out of frustration or miscommunication, highlighting the importance of resolving their personal conflicts to maintain unity.

28. Read the following extract and answer the questions that follow:
Cassius:
I did not. He was but a fool that brought
My answer back. Brutus hath rived my heart.
A friend should bear his friend's infirmities,
But Brutus makes mine greater than they are.
Brutus:
I do not, till you practice them on me.

(i) What does Cassius mean by "Brutus hath rived my heart"?
What does Cassius imply by "A friend should bear his friend's infirmities"?
Explain "But Brutus makes mine greater than they are."

(ii) How does Brutus respond to Cassius's accusation?
What does Brutus mean by "I do not, till you practice them on me"?
How does this moment reflect the tension between Brutus and Cassius?

(iii) How does this extract highlight the theme of friendship and betrayal?
What earlier moments in the play foreshadow this conflict between Brutus and Cassius?

(iv) How does Cassius's emotional reaction reflect his personality and leadership style?
What does Brutus's response reveal about his adherence to principles over personal bonds?

(v) Do you think Cassius's grievance against Brutus is valid?
Support your answer with reference to their relationship and their contrasting values.

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Ans :

(i) "Brutus hath rived my heart" means that Cassius feels deeply hurt and betrayed by Brutus's actions or words, which he perceives as unfair or dismissive.
By "A friend should bear his friend's infirmities," Cassius implies that Brutus should tolerate his weaknesses or flaws as a true friend would.
"But Brutus makes mine greater than they are" means that Cassius accuses Brutus of exaggerating his faults and being overly critical of him.

(ii) Brutus responds to Cassius's accusation by denying that he unfairly judges him, stating that he only reacts when Cassius's flaws directly affect him.
"I do not, till you practice them on me" means that Brutus does not magnify Cassius's faults unless Cassius's actions impact or harm him personally.
This moment reflects the tension between Brutus and Cassius, as their differing perspectives on friendship and accountability create conflict.

(iii) This extract highlights the theme of friendship and betrayal, as Cassius feels let down by Brutus's lack of empathy, while Brutus prioritizes principles over personal bonds.
Earlier moments, such as their argument over Lucius Pella and Brutus's moral criticisms of Cassius, foreshadow this growing rift in their relationship.

(iv) Cassius's emotional reaction reflects his passionate and sensitive personality, as he values loyalty and personal connections, often over principles.
Brutus's response reveals his adherence to principles and his belief that personal flaws must be addressed if they harm their shared cause, emphasizing his idealism over sentimentality.

(v) Cassius's grievance against Brutus is partially valid, as Brutus's rigid adherence to principles can appear harsh and dismissive of personal loyalty.
However, Brutus's stance is also justified, as his focus on integrity and the greater good reflects his commitment to their cause, even if it strains personal relationships.

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29. Read the following extract and answer the questions that follow:
Brutus:
Sheathe your dagger.
Be angry when you will, it shall have scope.
Do what you will, dishonor shall be humor.
Cassius, you are yoked with a lamb
That carries anger as the flint bears fire,
Who, much enforced, shows a hasty spark
And straight is cold again.

(i) What does Brutus mean by "Sheathe your dagger"?
What does Brutus imply by "Be angry when you will, it shall have scope"?
Explain "Who, much enforced, shows a hasty spark and straight is cold again."

(ii) How does Brutus address Cassius's anger in this extract?
What does Brutus mean by "dishonor shall be humor"?
How does this reveal Brutus's approach to handling their conflict?

(iii) How does Brutus's comparison of himself to a lamb reflect his character?
What earlier moments in the play demonstrate Brutus's tendency to remain composed under pressure?

(iv) How does this moment highlight the contrast between Brutus and Cassius's personalities?
What does this reveal about the challenges in maintaining unity between them?

(v) Do you think Brutus's calm and rational approach to Cassius's anger is effective?
Support your answer with reference to their relationship and the dynamics of their alliance.

Ans :

(i) "Sheathe your dagger" means that Brutus is telling Cassius to put away his weapon and calm down, signaling that there is no need for threats.
"Be angry when you will, it shall have scope" suggests that Brutus is allowing Cassius to express his anger freely without hindrance.
"Who, much enforced, shows a hasty spark and straight is cold again" means that Brutus compares himself to flint, which briefly sparks when struck but quickly returns to a calm state, reflecting his ability to stay composed.

(ii) Brutus addresses Cassius's anger with calmness and understanding, demonstrating his patience and refusal to escalate the

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conflict.
By "dishonor shall be humor," Brutus implies that dishonorable actions, when viewed with perspective, lose their significance and become trivial.
This reveals Brutus's strategy of de-escalating conflicts by maintaining a calm and rational demeanor, prioritizing resolution over confrontation.

(iii) Brutus's comparison of himself to a lamb reflects his composed and forgiving nature, showing his preference for peace and rationality over impulsive reactions.
Earlier moments, such as his measured response to Caesar's assassination and his restrained handling of arguments with Cassius, demonstrate his composure under pressure.

(iv) This moment highlights the contrast between Brutus's calm and rational personality and Cassius's emotional and fiery temperament.
It reveals the challenges in maintaining unity between them, as their differing approaches to conflict and leadership often create tension.

(v) Brutus's calm and rational approach to Cassius's anger is effective in diffusing the immediate conflict and preventing further escalation.
However, it may also leave underlying issues unresolved, as Cassius's emotional nature requires more direct acknowledgment and validation to maintain their alliance.

30. Read the following extract and answer the questions that follow:
Brutus:
Speak no more of her.—Give me a bowl of wine.—
In this I bury all unkindness, Cassius.
Cassius:
My heart is thirsty for that noble pledge.—
Fill, Lucius, till the wine o'erswell the cup;
I cannot drink too much of Brutus' love.

(i) What does Brutus mean by "In this I bury all unkindness, Cassius"?
What does Cassius imply by "My heart is thirsty for that noble pledge"?
Explain "I cannot drink too much of Brutus' love."

(ii) How does this moment reflect Brutus's and Cassius's effort to reconcile?
What role does the bowl of wine play in their resolution?
How does Cassius's response reveal his emotions?

(iii) How does this moment contrast with the earlier tension between Brutus and Cassius?
What earlier actions in the play led to their conflict?

(iv) How does this extract reflect the theme of friendship and forgiveness in the play?
What does this reveal about the dynamics of Brutus and Cassius's relationship?

(v) Do you think this reconciliation between Brutus and Cassius is genuine and lasting?
Support your answer with reference to their relationship and the challenges they face.

Ans :

(i) "In this I bury all unkindness, Cassius" means that Brutus forgives Cassius for their earlier disagreements and sets aside any resentment.
"My heart is thirsty for that noble pledge" implies that Cassius deeply values Brutus's gesture of reconciliation and desires to restore their bond.
"I cannot drink too much of Brutus' love" reflects Cassius's emotional response, expressing his eagerness to fully embrace their friendship and unity.

(ii) This moment reflects Brutus's and Cassius's mutual effort to reconcile and move past their conflict for the sake of their shared cause.
The bowl of wine symbolizes their truce and serves as a ceremonial act of forgiveness and renewed camaraderie.
Cassius's response reveals his relief and emotional investment in their friendship, showing how much he values Brutus's approval.

(iii) This moment contrasts sharply with the earlier tension between Brutus and Cassius, where accusations and mistrust strained their alliance.
Earlier actions, such as their disagreement over Lucius Pella and Brutus's criticism of Cassius's leadership, contributed to their conflict and highlighted their differing priorities.

(iv) This extract reflects the theme of friendship and forgiveness, as Brutus and Cassius overcome their personal grievances to reaffirm their bond.
It reveals the complexity of their relationship, where loyalty and mutual respect coexist with occasional clashes over values and decisions.

(v) The reconciliation between Brutus and Cassius appears genuine, as both express

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sincere efforts to restore their friendship and unity.
However, their differing leadership styles and priorities may continue to create challenges, as the underlying tensions in their relationship remain unresolved.

31. Read the following extract and answer the questions that follow:
Brutus:
No more, I pray you.—
Messala, I have here received letters
That young Octavius and Mark Antony
Come down upon us with a mighty power,
Bending their expedition toward Philippi.
(i) What does Brutus mean by "No more, I pray you"?
What information does Brutus share about Octavius and Antony?
Explain "Bending their expedition toward Philippi."
(ii) How does Brutus's tone reflect his sense of urgency and focus?
What does this reveal about his leadership in the face of the approaching threat?
How does Messala's role contribute to the dynamics of this moment?
(iii) How does this moment reflect the tension and stakes of the coming battle?
What earlier events in the play have led to this confrontation?
(iv) How does Brutus's reaction to the letters reflect the theme of duty and responsibility?
What does this reveal about his priorities as a leader?
(v) Do you think Brutus's preparation for the battle at Philippi reflects strategic leadership? Support your answer with reference to his decisions and the challenges he faces.

Ans :

(i) By "No more, I pray you," Brutus interrupts or ends a conversation, shifting focus to the urgent news he has received.
Brutus shares that Octavius and Mark Antony are advancing with a powerful army, signaling their intent to confront him and Cassius.
"Bending their expedition toward Philippi" means that Octavius and Antony are directing their forces toward Philippi for a decisive battle.
(ii) Brutus's tone reflects urgency and determination, as he quickly shifts attention to the pressing matter of the approaching enemy forces.
This reveals his focus on duty and his ability to prioritize critical issues as a leader in a time of crisis.
Messala's role as a messenger underscores the importance of communication and intelligence in preparing for the impending battle.
(iii) This moment reflects the tension and high stakes of the coming battle, as Brutus and Cassius face a formidable threat from Antony and Octavius.
Earlier events, such as Caesar's assassination and Antony's manipulation of the Plebeians, have escalated tensions and set the stage for this confrontation.
(iv) Brutus's reaction to the letters reflects the theme of duty and responsibility, as he takes immediate steps to address the threat posed by Antony and Octavius.
This reveals his priorities as a leader, emphasizing his commitment to protecting their cause and preparing for the challenges ahead.
(v) Brutus's preparation for the battle at Philippi reflects strategic leadership, as he focuses on gathering intelligence and planning for the confrontation.
However, his idealism and differences with Cassius may hinder their ability to act cohesively, complicating their efforts against a united and powerful enemy.

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32. Read the following extract and answer the questions that follow:
Brutus:
This is a sleepy tune. O murd'rous slumber,
Layest thou thy leaden mace upon my boy,
That plays thee music?—Gentle knave, good night.
I will not do thee so much wrong to wake thee.
If thou dost nod, thou break'st thy instrument.
I'll take it from thee and, good boy, good night.
(i) What does Brutus mean by "This is a sleepy tune"?
What does "O murd'rous slumber, layest thou thy leaden mace upon my boy" suggest about Brutus's feelings?
Explain "I will not do thee so much wrong to wake thee."
(ii) How does Brutus address the boy who plays music for him?
What does this reveal about Brutus's

character?
How does this moment reflect Brutus's state of mind?

(iii) How does Shakespeare use this moment to contrast with the tension and urgency of the play's larger conflicts?
What earlier moments in the play highlight Brutus's introspective and reflective nature?

(iv) How does this extract reflect the theme of exhaustion and vulnerability in leadership?
What does this reveal about the personal toll of Brutus's responsibilities?

(v) Do you think Brutus's treatment of the boy reflects his ability to balance humanity and leadership?
Support your answer with reference to his character and his role in the play.

Ans :

(i) "This is a sleepy tune" means that the music played by the boy is soothing and makes one feel drowsy.
"O murd'rous slumber, layest thou thy leaden mace upon my boy" suggests that Brutus feels sympathy for the boy, who has fallen asleep while playing, and personifies sleep as a force overpowering him.
"I will not do thee so much wrong to wake thee" reflects Brutus's considerate nature, as he chooses not to disturb the boy's rest.

(ii) Brutus addresses the boy with affection and kindness, calling him "gentle knave" and appreciating his effort to play music despite his exhaustion.
This reveals Brutus's compassionate and empathetic character, showing his capacity to care for others even during moments of personal and political turmoil.
This moment reflects Brutus's weary state of mind, as he grapples with the pressures of leadership and his internal struggles.

(iii) Shakespeare uses this moment to provide a quiet and tender contrast to the play's larger conflicts, emphasizing Brutus's humanity amid the chaos of war.
Earlier moments, such as Brutus's soliloquy in the orchard, highlight his introspective nature and his tendency to reflect deeply on his actions and responsibilities.

(iv) This extract reflects the theme of exhaustion and vulnerability in leadership, as Brutus's compassion for the boy mirrors his own weariness and emotional burden.
It reveals the personal toll of Brutus's responsibilities, as his decisions weigh heavily on him and create moments of quiet reflection and fatigue.

(v) Brutus's treatment of the boy reflects his ability to balance humanity and leadership, as he demonstrates kindness and empathy despite the immense pressures he faces.
This moment underscores Brutus's noble and principled nature, highlighting his ability to maintain his moral values even in the face of conflict and uncertainty.

33. Read the following extract and answer the questions that follow:
Brutus:
What, thou speak'st drowsily? Poor knave, I blame thee not; thou art o'erwatched.
Call Claudius and some other of my men;
I'll have them sleep on cushions in my tent.
Lucius:
Varro and Claudius.

(i) What does Brutus mean by "Poor knave, I blame thee not; thou art o'erwatched"?
Why does Brutus instruct Lucius to call Claudius and others?
Explain "I'll have them sleep on cushions in my tent."

(ii) How does Brutus's concern for Lucius and his men reflect his character?
What does this reveal about his leadership style?
How does this moment contrast with the high stakes of the impending battle?

(iii) How does Shakespeare use this interaction to humanize Brutus?
What earlier moments in the play highlight Brutus's capacity for empathy and care?

(iv) How does this extract reflect the theme of weariness and the burden of leadership?
What does this reveal about the personal toll of Brutus's responsibilities as a leader?

(v) Do you think Brutus's care for his men enhances his effectiveness as a leader?
Support your answer with reference to his actions and the loyalty of his followers.

Ans :

(i) "Poor knave, I blame thee not; thou art o'erwatched" means Brutus acknowledges that Lucius is exhausted and does not fault him for being drowsy.
Brutus instructs Lucius to call Claudius and other men to ensure they can rest comfortably

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in his tent, demonstrating his concern for their well-being.
"I'll have them sleep on cushions in my tent" reflects Brutus's thoughtful and considerate nature, as he arranges for his men to rest properly despite the circumstances.

(ii) Brutus's concern for Lucius and his men reflects his compassion and sense of responsibility for those under his command.
This reveals a leadership style rooted in empathy and respect, as he values the well-being of his followers even during moments of personal and political turmoil.
This moment contrasts with the high stakes of the impending battle, offering a tender and humanizing pause amid the tension of war.

(iii) Shakespeare uses this interaction to humanize Brutus, showing his kindness and capacity to care for others despite the immense pressures he faces.
Earlier moments, such as his interactions with Portia and his measured responses to conflicts with Cassius, highlight his empathy and commitment to those around him.

(iv) This extract reflects the theme of weariness and the burden of leadership, as Brutus's care for his men mirrors his own fatigue and the emotional weight of his responsibilities.
It reveals the personal toll of Brutus's leadership, as he must balance his duty to his cause with his humanity and concern for his followers.

(v) Brutus's care for his men enhances his effectiveness as a leader, as it fosters loyalty and respect among his followers, ensuring their support during critical moments.
His actions demonstrate the importance of balancing strategic decision-making with empathy, highlighting the depth of his character and leadership.

34. Read the following extract and answer the questions that follow:
Brutus:
Why, I will see thee at Philippi, then.
Now I have taken heart, thou vanishest.
Ill spirit, I would hold more talk with thee.—
Boy, Lucius!—Varro, Claudius, sirs, awake!
Claudius!

(i) What does Brutus mean by "Why, I will see thee at Philippi, then"?
What does Brutus imply by "Now I have taken heart, thou vanishest"?
Explain "Ill spirit, I would hold more talk with thee."

(ii) How does Brutus react to the disappearance of the apparition?
What does his call to Lucius, Varro, and Claudius reveal about his state of mind?
How does this moment reflect Brutus's emotional and psychological state?

(iii) How does the apparition's prophecy of Philippi foreshadow future events in the play?
What earlier actions or themes in the play are tied to this moment?

(iv) How does Brutus's reaction to the apparition reflect his inner conflict and leadership challenges?
What does this reveal about the pressures of his role in the conspiracy?

(v) Do you think Brutus's interaction with the apparition reflects guilt, a supernatural warning, or a combination of both?
Support your answer with reference to Brutus's character and the play's themes.

Ans :

(i) "Why, I will see thee at Philippi, then" means that Brutus acknowledges the apparition's prophecy, indicating that he expects to encounter it again at Philippi.
"Now I have taken heart, thou vanishest" suggests that as Brutus regains his composure and courage, the apparition disappears, leaving him unsettled but resolute.
"Ill spirit, I would hold more talk with thee" reflects Brutus's desire to understand the purpose and meaning of the apparition, showing his curiosity and unresolved concerns.

(ii) Brutus reacts to the disappearance of the apparition with a mix of frustration and determination, as he wishes to confront and understand the vision further.
His call to Lucius, Varro, and Claudius reflects his need for reassurance and connection, as he seeks to ground himself after the unsettling encounter.
This moment reveals Brutus's emotional and psychological strain, as he struggles with guilt, fear, and the weight of leadership.

(iii) The apparition's prophecy of Philippi foreshadows the climactic battle where Brutus and Cassius face Antony and Octavius, symbolizing the impending consequences of Caesar's assassination.
Earlier themes of fate and retribution, as well

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as the omens surrounding Caesar's death, are tied to this moment, emphasizing the inevitability of conflict and loss.

(iv) Brutus's reaction to the apparition reflects his inner conflict, as he is torn between his rational mind and his emotional turmoil, amplified by the apparition's warning.
It reveals the pressures of his role in the conspiracy, as he grapples with the moral and practical challenges of leading a fractured alliance.

(v) Brutus's interaction with the apparition reflects a combination of guilt and a supernatural warning, as he is haunted by his conscience while grappling with the ominous prophecy.
His character, rooted in both logic and emotion, struggles to reconcile his actions with their consequences, aligning with the play's themes of fate and internal conflict.

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CHAPTER 3

JULIUS CAESAR : ACT 5

SUMMARY

SCENE 1

This scene underscores the tension between the opposing leaders, the foreshadowing of tragedy through Cassius's ominous vision, and the resolute determination of Brutus and Cassius as they prepare for the decisive battle.

1. THE BATTLEFIELD SETUP

- Antony and Octavius arrive at Philippi with their forces, ready for battle against Brutus and Cassius.
- Disagreement in Strategy : Antony instructs Octavius to attack from the left, but Octavius insists on leading the attack from the right, showing his determination and independence.

2. MEETING OF OPPOSING GENERALS

- The leaders of both sides meet in the middle of the battlefield for a pre-battle exchange.
- Exchange of Insults : Antony accuses Brutus of betrayal and mocks the conspirators for their cowardly assassination of Caesar.
- Cassius accuses Antony of deceit, claiming his survival after Caesar's death has led to today's conflict.
- Cassius ridicules Octavius for his youth and Antony for his indulgent reputation.
- The meeting ends without resolution, and both sides return to prepare for battle.

3. CASSIUS'S OMINOUS VISION

- Cassius tells Messala about seeing crows and ravens circling the battlefield, casting shadows.
- Omen of Defeat He interprets the scavenger birds as a bad omen, symbolizing the potential defeat of their forces.
- Despite his fears, Cassius declares his readiness for the battle ahead.

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4. BRUTUS AND CASSIUS'S FINAL FAREWELL

- Aware of the high stakes, Brutus and Cassius bid each other farewell, acknowledging the possibility that they may not survive.
- Brutus's Resolve Brutus declares that he will face his fate but refuses to return to Rome as a slave.

5. MARCHING TO BATTLE

- Brutus and Cassius, along with their armies, advance toward the battleground, setting the stage for the final conflict.

SCENE 2

This scene highlights Brutus's tactical decision-making and his eagerness to seize an opportunity, but his impatience foreshadows potential miscalculations in the battle against Antony and Octavius.

1. BRUTUS'S OBSERVATION

- Brutus observes that Octavius's forces appear disorganized and vulnerable.
- He perceives a weakness in Octavius's army that he believes can be exploited.

2. ORDERS TO CASSIUS

- Brutus dispatches Messala to deliver an urgent message to Cassius, instructing him to attack Antony's forces immediately.
- The strategy aims to prevent Antony from assisting Octavius's troops, further weakening their position.

3. PREMATURE ATTACK

- Acting on his assessment, Brutus launches an attack prematurely without waiting for Cassius's forces to engage.
- This hasty decision sets the stage for potential consequences in the unfolding battle.

SCENE 3

This scene reflects the chaos and miscommunication during war, leading to tragic outcomes. Cassius's despair and Titinius's grief underline the devastating effects of misjudgment and the burden of guilt. Brutus's reaction shows his determination to continue fighting despite the personal losses.

1. CASSIUS'S DESPAIR ON THE BATTLEFIELD

- Retreating Soldiers Cassius notices his troops pulling back and, in frustration, kills his standard-bearer for cowardice.
- Brutus's Premature Attack Titinius blames Brutus for attacking too soon, which has caused chaos in their strategy.
- Antony's Advance Pindarus reports that Antony has infiltrated Cassius's camp, and Cassius sees the tents burning in the distance.

2. THE MISUNDERSTANDING

- Titinius Sent to Investigate Cassius sends Titinius to check if the soldiers near the tents are allies or enemies.
- Pindarus's Report Watching from the hill, Pindarus mistakenly reports that Titinius has been captured by the enemy.

3. CASSIUS'S SUICIDE

- Cassius's Grief Believing his defeat is certain, Cassius recalls how he saved Pindarus's life in the past and now asks Pindarus to fulfill his promise by killing him.
- Pindarus Complies Bound by his vow, Pindarus stabs Cassius with his sword and flees in sorrow.

4. THE TRUTH REVEALED

- Titinius Returns Titinius comes back with Messala, bringing the news that Brutus has defeated Octavius.
- Cassius's Misjudgment They discover Cassius's body and realize that he misunderstood the situation. The troops near the tents were allies celebrating victory.

5. TITINIUS'S GRIEF AND DEATH

- Titinius's Lament Overwhelmed with guilt, Titinius places a wreath of victory on Cassius's brow and kills himself in sorrow.

6. BRUTUS'S REACTION

- Caesar's Curse Brutus finds the bodies of Cassius and Titinius and laments that Caesar's spirit seems to haunt them, driving them to self-destruction.
- Resolution Despite his grief, Brutus orders Cassius's body to be sent to Thasos for burial and prepares his remaining troops for the next battle.

SCENE 4

This scene showcases the loyalty of Brutus's followers, particularly Lucilius, who risks his life to protect his leader. Antony's respect for Lucilius underscores his pragmatic and noble qualities, contrasting the brutal chaos of the battlefield. The scene heightens the tension as the search for Brutus continues.

1. BRUTUS'S CALL TO ACTION

- Brutus arrives on the battlefield with Cato, Lucilius, and other supporters.
- He commands them to stand firm and fight courageously, urging them to issue a strong challenge to the enemy forces.
- After giving his orders, Brutus departs to continue the fight.

2. YOUNG CATO'S DEATH

- Young Cato, boldly declaring his allegiance to Rome, fights valiantly but is killed by the enemy soldiers.

3. LUCILIUS'S CAPTURE

- The enemy soldiers mistake Lucilius for Brutus and take him prisoner.
- Lucilius cleverly uses the confusion to protect Brutus by claiming he is Brutus.

4. ANTONY'S RESPONSE

- When Antony arrives, Lucilius reveals his true identity and declares that Brutus is still alive and will never be captured.
- Impressed by Lucilius's loyalty and courage, Antony orders his men to treat Lucilius as a friend.
- Antony then sends his soldiers to continue the search for Brutus, dead or alive.

SCENE 5

This final scene brings closure to the tragedy, emphasizing Brutus's moral conflict, courage, and nobility. Antony's tribute and Octavius's promise of an honorable burial reinforce Brutus's integrity,

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distinguishing him from the other conspirators. The scene reflects themes of honor, loyalty, and the ultimate cost of political ambition.

1. BRUTUS'S FINAL MOMENTS

- Brutus's Request for Death Exhausted and realizing defeat is inevitable, Brutus asks Clitus and Dardanius to kill him, but both refuse.
- Brutus's Vision of Caesar Brutus tells Volumnius that he has seen Caesar's ghost again on the battlefield, a sign that his end is near.
- Refusal to Flee Despite his friends urging him to escape, Brutus bids them farewell, choosing to face his fate rather than prolong the fight.

2. BRUTUS'S SUICIDE

- Strato's Assistance Brutus asks Strato to hold his sword so he can run onto it. Strato complies, and Brutus kills himself.
- Final Words Brutus asks Caesar's ghost to rest now that he has joined him in death.

3. DISCOVERY OF BRUTUS'S BODY

- Arrival of Antony and Octavius Antony, Octavius, Messala, and Lucilius arrive at the scene, having captured Messala and Lucilius.
- Strato's Explanation Strato explains Brutus's plight and how he chose death over capture.

4. ANTONY'S TRIBUTE TO BRUTUS

- Acknowledgment of Brutus's Nobility Antony proclaims Brutus as the most noble of the conspirators, highlighting that while others acted out of jealousy and greed, Brutus joined the conspiracy for the greater good of Rome.
- Heartfelt Homage Antony praises Brutus for his honorable intentions and virtuous character.

5. OCTAVIUS'S DECLARATION

- Honorable Burial Octavius announces that Brutus will receive a military burial with full honors.
- End of the Conflict Octavius suggests they leave the battlefield and celebrate their victory.

6. MORAL OF THE DRAMA

- The moral of the play focuses on murder being used as a way to gain political power. The conspirators plot against Caesar and justify their actions as honorable, claiming his assassination is for the good of Rome. However, murder, especially in the form of an assassination, cannot be justified. In the end, Caesar's assassination is avenged by Mark Antony, showing that murder is not an acceptable means of gaining power.

MULTIPLE CHOICE QUESTIONS

SCENE 1

1. Who enters first?
(a) Brutus, Cassius
(b) Lucilius, Titinius
(c) Octavius, Antony
(d) Messala, Pindarus

Ans :

(c) Octavius, Antony

The scene opens with Octavius and Antony arriving at Philippi, discussing how the enemy Brutus and Cassius has decided to confront them. Their conversation sets the stage for the impending battle.

2. What does Octavius note about their hopes?
(a) They are lost
(b) They are answered
(c) They are foolish
(d) They are uncertain

Ans :

(b) They are answered

Octavius says their hopes "are answered," indicating that Brutus and Cassius have come down to fight. This surprises Antony, who expected them to remain in higher ground instead.

3. How does Antony describe the enemy's appearance?
(a) "Fearful bravery"
(b) "Silent resolve"
(c) "Pathetic stance"
(d) "Frenzied march"

Ans :

(a) "Fearful bravery"

Antony claims Brutus and Cassius display a "fearful bravery" to seem courageous. He suggests they put on a bold front to trick Octavius and him into overestimating their strength.

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4. What news does the Messenger bring?
(a) Caesar reborn
(b) Enemy retreating
(c) Battle sign displayed
(d) Storms approaching

Ans :

(c) Battle sign displayed

The Messenger warns that Brutus and Cassius's "bloody sign of battle is hung out," meaning their troops are ready to fight. This urgency prompts Octavius and Antony to finalize their formation.

5. Which side does Octavius insist on taking?
(a) The left
(b) The center
(c) The right
(d) The rear

Ans :

(c) The right

Antony instructs Octavius to command the left flank, but Octavius insists on leading the right. Their brief disagreement highlights tension in their alliance before they face Brutus and Cassius.

6. Who arrives to parley with Octavius and Antony?
(a) Brutus, Cassius
(b) Titinius, Messala
(c) Lucilius, Pindarus
(d) Lucius, Publius

Ans :

(a) Brutus, Cassius

Brutus and Cassius approach the battlefield, hoping to exchange words before blows. They bring their armies, along with key figures like Lucilius and Messala, for a final negotiation or challenge.

7. Which line best sums up Brutus's opening to Octavius?
(a) "Words before blows"
(b) "Yield your sword"
(c) "Stay your weapons"
(d) "Peace or war?"

Ans :

(a) "Words before blows"

Brutus initially calls for talk, asking if they prefer diplomacy over immediate violence. It reveals his wish to address issues verbally before resorting to bloodshed.

8. Which insult does Antony hurl about Caesar's killers?
(a) "Shameless traitors!"
(b) "Flatterers of Rome!"
(c) "You showed your teeth like apes."
(d) "Rats of the Senate!"

Ans :

(c) "You showed your teeth like apes."

Antony calls them apes and hounds, recalling how they flattered Caesar only to stab him. This vivid imagery intensifies the anger and hostility between the opposing sides.

9. What does Cassius call Octavius?
(a) "A peevish schoolboy"
(b) "A haughty ruler"
(c) "A sweet prince"
(d) "A naive poet"

Ans :

(a) "A peevish schoolboy"

Cassius belittles Octavius's youth and inexperience with the phrase "peevish schoolboy." This insult underscores the conspirators' view of Octavius as unworthy to inherit Caesar's power.

10. How does Octavius respond to the insults?
(a) He apologizes
(b) He withdraws
(c) He declares "Defiance"
(d) He remains silent

Ans :

(c) He declares "Defiance"

Octavius, undeterred by mocking words, openly defies Brutus and Cassius. He invites them to fight on the battlefield if they dare, proclaiming a readiness to avenge Caesar.

11. What symbolic phrase does Cassius exclaim after Octavius leaves?
(a) "The storm is up."
(b) "The clouds depart."
(c) "Our sun sets now."
(d) "Swords to plowshares!"

Ans :

(a) "The storm is up."

Cassius's words liken the coming conflict to a fierce storm. His statement "all is on the hazard" reflects the high stakes and uncertainty of the battle they face.

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12. What significant day does Cassius mention?
(a) The ides of March
(b) Pompey's defeat
(c) His birthday
(d) Caesar's crowning

Ans :

(c) His birthday

Cassius reveals it's his birthday, remarking on the irony of fighting this pivotal battle on the anniversary of his birth. It underscores the gravity and personal weight of the day.

13. Which ominous sign troubles Cassius?
(a) Fading stars
(b) Eagles replaced by ravens
(c) Thunderous skies
(d) Red moon rising

Ans :

(b) Eagles replaced by ravens

Cassius recounts how two eagles perched on their ensign have flown away, and now ravens and kites circle overhead. He interprets this as a dire omen for their army.

14. What philosophy did Cassius once hold?
(a) Epicureanism
(b) Stoicism
(c) Platonism
(d) Cynicism

Ans :

(a) Epicureanism

Cassius used to follow Epicurus, who generally dismissed omens. But he admits to partly believing these negative portents now, revealing a shift in his rational views.

15. How does Cassius describe his spirit today?
(a) "Fresh and resolved"
(b) "Dark and dreary"
(c) "Lost and confused"
(d) "Timid and frantic"

Ans :

(a) "Fresh and resolved"

Despite the bad omens, Cassius insists he remains courageous. He says he's prepared to face any peril "very constantly," showing determination in the face of potential defeat.

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16. What does Brutus refuse to do if they lose?
(a) Surrender arms
(b) Flee to Egypt
(c) Be led in triumph
(d) Beg for mercy

Ans :

(c) Be led in triumph

Brutus insists he will never be paraded through Rome in chains. It shows his pride and unwavering commitment to honor, even if they ultimately fail in battle.

17. Which event from Brutus's past does he reference while discussing suicide?
(a) Caesar's funeral
(b) Portia's marriage
(c) Cato's death
(d) Antony's betrayal

Ans :

(c) Cato's death

Brutus recalls how he criticized Cato for taking his own life. He still finds suicide "cowardly and vile," suggesting he'll trust fate rather than end his life to escape defeat.

18. What does Cassius ask about Brutus's plan if they are defeated?
(a) "Will you yield?"
(b) "Shall we vanish?"
(c) "Shall you hide?"
(d) "Will you despair?"

Ans :

(a) "Will you yield?"

Cassius specifically wonders if Brutus would ever consent to being taken prisoner. Brutus's strong refusal underscores both men's shared stance they would rather die than be humiliated.

19. How does Brutus respond to Cassius's question about captivity?
(a) "Yes, I surrender."
(b) "Never, Cassius, never."
(c) "We shall see."
(d) "Ask again later."

Ans :

(b) "Never, Cassius, never."

Brutus vehemently denies the possibility of being shackled in Rome. He declares his pride won't allow it, emphasizing the resolute mindset both leaders have before this final stand.

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20. What work does Brutus say must end today?
(a) "What the gods began"
(b) "Our fight with Pompey"
(c) "The plan to crown Caesar"
(d) "What the ides of March begun"

Ans :

(d) "What the ides of March begun"

Brutus links the upcoming battle to Caesar's assassination on March 15. He suggests their struggle for Rome's future reaches its climax, finishing what they started by killing Caesar.

21. What does Brutus call their farewell?
(a) "A dreadful parting"
(b) "Our final oath"
(c) "Everlasting farewell"
(d) "One last regret"

Ans :

(c) "Everlasting farewell"

Brutus fears they may never meet again, giving Cassius an "everlasting farewell." This poignant exchange shows the gravity of the moment, with the possibility of dying on the battlefield.

22. How does Cassius echo Brutus's words about parting?
(a) "It breaks my heart"
(b) "The day will decide"
(c) "Farewell, Brutus, forever"
(d) "Yes, it was well made"

Ans :

(d) "Yes, it was well made"

After Brutus speaks of their final goodbye, Cassius agrees that if they do not meet again, their farewell was properly done. This mutual acceptance of fate cements their bond.

23. What does Brutus say about knowing the outcome of the day's business?
(a) "We shall never know."
(b) "Fate is already sealed."
(c) "None can see the future."
(d) "A man might know."

Ans :

(d) "A man might know."

Brutus wishes humans could predict the end result of their actions. However, he concedes that they must wait until day's end to discover their ultimate fate in battle.

24. What final note does Brutus sound before they leave?
(a) "Come ho, away!"
(b) "March on in peace!"
(c) "Hold now, men!"
(d) "Slay all traitors!"

Ans :

(a) "Come ho, away!"

With this rallying call, Brutus ends their conversation and signals that it's time to move. The phrase highlights his resolve and readiness to meet the enemy at Philippi.

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25. How does the scene conclude?
(a) They start feasting
(b) Brutus prays alone
(c) They exit for battle
(d) Cassius surrenders

Ans :

(c) They exit for battle

After exchanging farewells and final strategies, Brutus, Cassius, and their forces leave the stage, fully prepared for combat. The scene ends on a decisive note, heading toward the climax.

26. "Messala,/This is my birthday, as this very day/ Was Cassius born."
Cassius mentions his birthday to _____.
(a) celebrate his achievements
(b) highlight the irony of battle
(c) request a grand feast
(d) blame Pompey for his troubles

Ans :

(b) highlight the irony of battle

Cassius declares it's his birthday on the very day he must fight a decisive battle. This stark contrast underscores the tragic timing and the high stakes they face.

27. "Two mighty eagles fell … This morning are they fled away and gone,/And in their steads do ravens …"
Cassius sees the disappearance of eagles as a(n) _____.
(a) sign of good fortune
(b) omen of impending defeat
(c) confirmation that Rome is safe
(d) symbol of Antony's betrayal

Ans :

(b) omen of impending defeat

Cassius describes how eagles once perched confidently on their standards, but now only ravens and crows circle overhead, suggesting the army's doom-a powerful Shakespearean omen of bad luck.

28. "But since the affairs of men rests still incertain,/ Let's reason with the worst that may befall."
By these lines, Cassius suggests they should _____.
(a) flee the battlefield
(b) plan for possible defeat
(c) ignore any omens
(d) blame Brutus for doubts

Ans :

(b) plan for possible defeat

Cassius notes life's unpredictability and wants to brace for the worst outcome. This practical approach to adversity contrasts with Brutus's more idealistic worldview.

29. "If we do meet again, why we shall smile;/If not, why then this parting was well made."
Brutus's farewell to Cassius highlights _____.
(a) his certainty of victory
(b) his cold indifference
(c) their long-standing enmity
(d) the possibility of never seeing each other again

Ans :

(d) the possibility of never seeing each other again

Brutus acknowledges their battle's lethal risks. They exchange a solemn farewell, aware that if the conflict goes badly, this may be their final meeting in life.

30. "O, that a man might know/The end of this day's business ere it come!"
When Brutus utters these words, he expresses _____.
(a) regret for planning to betray Cassius
(b) a wish to predict his destiny
(c) eagerness to flee the coming battle
(d) joy that Caesar's ghost supports him

Ans :

(b) a wish to predict his destiny

Brutus longs for foresight-to know the outcome "ere it come." This conveys the anxiety of heading into an uncertain fight, where fate and consequence remain murky.

31. At the start, Octavius says, "Now, Antony, our _____ are answered."
(a) foes
(b) hopes
(c) doubts
(d) spies

Ans :

(b) hopes

Octavius's optimism contrasts with Antony's wariness about Brutus and Cassius's advance. By declaring their "hopes" fulfilled, Octavius conveys confidence that the enemy has finally taken the expected battlefield position.

32. Antony claims, "They could be content to visit other places, and come down with fearful _____."
(a) words
(b) bravery
(c) threats
(d) marches

Ans :

(b) bravery

Antony suggests Brutus and Cassius display intimidating bravado"fearful bravery"-to seem more formidable than they are. He believes this posturing aims to convince their opponents of great courage.

33. Irritated by Octavius's refusal to follow his plan, Antony demands, "Why do you _____ me in this exigent?"
(a) test
(b) cross
(c) mock
(d) vex

Ans :

(b) cross

Antony expects deference from Octavius but finds him defiant. By asking why he is "crossed," Antony reveals underlying tension between the two leaders, even while uniting against a common foe.

34. Cassius acknowledges, "This is my _____; as this very day/Was Cassius born."
(a) duty
(b) blessing
(c) birthday
(d) fortune

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Ans :

(c) birthday

On the eve of battle, Cassius notes that fate places him in peril on his own birthday. This bittersweet moment heightens the drama, underlining the personal stakes of war.

35. Cassius describes how eagles were replaced by "ravens, crows, and kites," whose shadows seem "A canopy most _____."
(a) dire
(b) foul
(c) grim
(d) fatal

Ans :

(d) fatal

Cassius views the departure of eagles and arrival of ominous birds as an ill omen, calling their presence "fatal." This superstition reflects his growing fear about the upcoming battle.

36. Identify the correct progression of Octavius and Antony's initial disagreement about positioning troops.
1. Antony asks Octavius to lead his forces on the left.
2. A messenger announces the enemy's approach.
3. Octavius insists he will take the right.
4. Antony questions why Octavius is contradicting him.

(a) 2, 1, 3, 4
(b) 1, 3, 2, 4
(c) 1, 4, 3, 2
(d) 3, 2, 1, 4

Ans :

(a) 2, 1, 3, 4

First, the messenger warns of the enemy's "gallant show," prompting Antony to assign Octavius the left. Octavius then declares he'll hold the right, causing Antony to question his defiance.

37. Select the correct order in which Brutus and Cassius exchange verbal barbs with Octavius and Antony.
1. Brutus claims "good words are better than bad strokes."
2. Octavius says he hopes not to "die on Brutus' sword."
3. Antony recalls Caesar's murder, calling the conspirators "flatterers."
4. Cassius derides Octavius as "a peevish schoolboy."

(a) 3, 2, 1, 4
(b) 2, 1, 3, 4
(c) 1, 3, 2, 4
(d) 1, 4, 3, 2

Ans :

(c) 1, 3, 2, 4

Brutus extols words over violence; Antony rebukes them for Caesar's killing. Octavius hopes to avoid Brutus's blade, prompting Cassius to scorn Octavius as merely "a peevish schoolboy."

38. Determine the correct sequence in Octavius's vow to avenge Caesar and the conspirators' response.
1. Octavius draws his sword, refusing to sheathe it until Caesar's wounds are avenged.
2. Brutus insists Caesar cannot die again "unless thou bring'st him with thee."
3. Octavius calls Brutus and Cassius "traitors."
4. The armies part ways, ready for battle.

(a) 3, 2, 1, 4
(b) 2, 3, 4, 1
(c) 1, 3, 2, 4
(d) 1, 2, 4, 3

Ans :

(c) 1, 3, 2, 4

Octavius first brandishes his sword, declaring he'll avenge Caesar. He calls them "traitors," prompting Brutus's retort about Caesar's death. At last, both parties separate, eager to fight.

39. Pick the correct order of Cassius's ominous reflections and his conversation with Messala.
1. Cassius reveals it is his birthday.
2. Cassius confesses he once believed Epicurus's philosophy.
3. He describes ominous birds (ravens, crows, kites) replacing eagles.
4. Messala tries to reassure him, but Cassius remains uneasy.

(a) 1, 3, 2, 4
(b) 2, 1, 3, 4
(c) 1, 2, 3, 4
(d) 3, 1, 2, 4

Ans :

(c) 1, 2, 3, 4

Cassius first notes his birthday. He recalls his old Epicurean belief before admitting the grim omen of carrion birds overhead. Messala offers hope, but Cassius remains unsettled.

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40. Identify the correct sequence of Brutus and Cassius's farewell before going into battle.
1. They vow to stand as "lovers in peace" if the gods permit.
2. Cassius asks what Brutus plans if they lose.
3. Brutus denies any plan to be led in triumph through Rome.
4. They exchange final farewells, resolving to fight bravely.

(a) 1, 2, 3, 4
(b) 2, 3, 4, 1
(c) 3, 1, 2, 4
(d) 1, 4, 2, 3

Ans :

(a) 1, 2, 3, 4

They begin hoping the gods favor them. Cassius asks about defeat, and Brutus rejects the idea of surrender. They bid each other a touching farewell, prepared to face the day's hazards.

41. Select the option that shows the correct relationship between statements (1) and (2).
Statement (1) : Octavius insists he will command the right flank, even though Antony told him to take the left.
Statement (2) : Antony questions why Octavius "crosses" him at such a crucial juncture.
(a) (1) is true and (2) is false.
(b) (2) is true and (1) is false.
(c) (1) is the cause for (2).
(d) (1) and (2) are independent of each other.

Ans :

(c) (1) is the cause for (2).

Because Octavius chooses the right flank against Antony's directive, Antony wonders why he's being contradicted. The unexpected defiance (1) directly prompts Antony's displeased questioning (2).

42. Select the option that shows the correct relationship between statements (1) and (2).
Statement (1) : Cassius observes ravens, crows, and kites replacing eagles, viewing this omen as a fatal sign.
Statement (2) : Despite these dark portents, Cassius remains resolute, declaring he will "meet all perils very constantly."
(a) (1) is true and (2) is false.
(b) (2) is true and (1) is false.
(c) (1) is the cause for (2).
(d) (1) and (2) are independent of each other.

Ans :

(d) (1) and (2) are independent of each other.

Cassius's dread of ill omens does not undermine his will to fight. Though he sees a grim sign, he separately asserts confidence so the bleak omen (1) doesn't drive his determination (2).

43. Select the option that shows the correct relationship between statements (1) and (2).
Statement (1) : Cassius contemplates the possibility that this battle may be "the very last time we shall speak together."
Statement (2) : Brutus refuses to consider suicide, calling it "cowardly and vile" and trusting fate instead.
(a) (1) is true and (2) is false.
(b) (2) is true and (1) is false.
(c) (1) is the cause for (2).
(d) (1) and (2) are independent of each other.

Ans :

(d) (1) and (2) are independent of each other.

Cassius's reflection on final goodbyes and Brutus's rejection of self-harm are two distinct reactions to a potential defeat. One man fears parting forever; the other disdains suicide no direct cause-effect tie exists.

44. Select the option that shows the correct relationship between statements (1) and (2).
Statement (1) : Cassius asks Brutus if he will "be led in triumph" through Rome if they lose.
Statement (2) : Brutus swears he "will never go bound to Rome," declaring his spirit too great for captivity.
(a) (1) is true and (2) is false.
(b) (2) is true and (1) is false.
(c) (1) is the cause for (2).
(d) (1) and (2) are independent of each other.

Ans :

(c) (1) is the cause for (2).

Cassius's question about a humiliating captivity (1) triggers Brutus's emphatic refusal. By raising the specter of chains, Cassius elicits Brutus's firm vow never to submit (2).

45. Select the option that shows the correct relationship between statements (1) and (2).
Statement (1) : Brutus and Cassius exchange heartfelt farewells, "Forever and forever farewell."
Statement (2) : They leave for the battlefield, acknowledging they may never meet again unless

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they survive the day.
(a) (1) is true and (2) is false.
(b) (2) is true and (1) is false.
(c) (1) is the cause for (2).
(d) (1) and (2) are independent of each other.

Ans :

(c) (1) is the cause for (2).

Their poignant goodbyes (1) lead directly into the realization that the coming battle could be their last. That finality (1) spurs their solemn departure to face uncertain fate (2).

SCENE 2

46. Who appears at the scene's start?
(a) Brutus and Messala
(b) Antony and Octavius
(c) Cassius and Titinius
(d) Lucius and Pindarus

Ans :

(a) Brutus and Messala

The stage directions state "Enter Brutus and Messala." They arrive amidst the sounds of battle ("Alarum"), illustrating the urgency of the moment as they coordinate plans against Octavius's forces.

47. What does Brutus hand Messala?
(a) A sword
(b) Secret letters
(c) Caesar's will
(d) War bills

Ans :

(d) War bills

Brutus gives Messala "these bills" to deliver to the legions. These likely contain instructions or battle orders, emphasizing how Brutus is directing troops quickly during the fight.

48. What action does Brutus urge Messala to do?
(a) Pray for Rome
(b) Attack alone
(c) Ride and deliver orders
(d) Surrender to Octavius

Ans :

(c) Ride and deliver orders

Brutus repeatedly tells him, "Ride, ride, Messala!" He wants Messala to hasten, distributing instructions so their allied forces can launch a combined assault against Octavius's weakened flank.

49. What phrase signals the start of the battle?
(a) "Loud alarum"
(b) "Trumpets call"
(c) "Gongs resound"
(d) "Horn blast"

Ans :

(a) "Loud alarum"

The stage direction "Loud alarum" indicates the sound of battle or the call to arms. It sets a tense atmosphere, showing how the conflict intensifies in this crucial moment.

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50. Which commander's "cold demeanor" does Brutus observe?
(a) Antony's
(b) Cassius's
(c) Octavius's
(d) Lepidus's

Ans :

(c) Octavius's

Brutus notes "But cold demeanor in Octavius' wing." He believes Octavius's troops lack spirit or momentum, thinking a sudden push might defeat them quickly at this critical juncture.

51. How does Brutus believe they can achieve victory?
(a) By lengthy siege
(b) Through stealth at night
(c) With a "sudden push"
(d) By bribing Octavius

Ans :

(c) With a "sudden push"

Brutus suggests a swift, forceful attack will overturn Octavius. He sees the opportunity for a decisive blow, believing momentum can tilt the battle in their favor.

52. Which word best describes Brutus's tone?
(a) Hesitant
(b) Triumphant
(c) Urgent
(d) Apologetic

Ans :

(c) Urgent

He repeatedly commands Messala to ride quickly and wants the legions "set on at once." This sense of urgency reflects Brutus's recognition that speed is critical in battle.

53. What does "alarum" typically signify in Shakespeare?
(a) Midnight feast
(b) A call to arms
(c) Royal coronation
(d) Legal proceedings

Ans :

(b) A call to arms

"Alarum" refers to the sound or signal that summons soldiers to battle. Here, it underscores the immediate danger and action swirling around Brutus and Messala on the battlefield.

54. Why does Brutus believe Octavius's wing can be overthrown?
(a) They are outnumbered
(b) They have no weapons
(c) Their morale is low
(d) They trust Brutus completely

Ans :

(c) Their morale is low

Brutus calls it "cold demeanor," suggesting the troops lack fighting spirit. He expects that a sudden, forceful strike will shatter their resolve and secure a swift victory.

55. What item is Messala supposed to deliver?
(a) Warnings of retreat
(b) Full surrender letters
(c) Instruction bills
(d) Compliments of peace

Ans :

(c) Instruction bills

The text says "give these bills/Unto the legions on the other side." These documents likely detail how and when Brutus's forces should attack, guiding the entire offense.

56. What is the overall setting of this scene?
(a) A quiet Roman street
(b) A festive marketplace
(c) The battlefield at Philippi
(d) A Senate meeting

Ans :

(c) The battlefield at Philippi

The stage directions mention "Alarum" and refer to armies on the move. Combined with Brutus's concern about Octavius's forces, it's clear they're in the midst of the battle at Philippi.

57. Which character does NOT appear in this scene?
(a) Brutus
(b) Messala
(c) Octavius
(d) Cassius

Ans :

(d) Cassius

Only Brutus and Messala physically enter. Octavius is mentioned as commanding his wing, but Cassius does not appear here. Brutus specifically focuses on defeating Octavius at this critical moment.

58. What does Brutus believe a swift assault might cause?
(a) A large retreat
(b) Caesar's ghost
(c) A new truce
(d) A bigger conflict

Ans :

(a) A large retreat

Brutus thinks a sudden onslaught can scatter or rout Octavius's men, forcing them into retreat. He sees an advantage in striking now before they regain courage or support.

59. How does Messala respond to Brutus?
(a) He ignores him
(b) He questions orders
(c) He promptly obeys
(d) He taunts Octavius

Ans :

(c) He promptly obeys

Messala silently accepts the instructions, taking the papers Brutus hands him. The stage directions show no debate, reflecting the disciplined execution of Brutus's urgent commands.

60. What do the "bills" likely represent?
(a) Invitations to dinner
(b) Scrolls of Caesar's praises
(c) Orders for immediate attack
(d) Proof of betrayal

Ans :

(c) Orders for immediate attack

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In Shakespeare's context, "bills" can be written military directives. Brutus wants other legions to coordinate their strike, indicating these are urgent tactical commands for a unified offensive.

61. Which word best describes Brutus's view of Octavius's line?
(a) Invincible
(b) Disorganized
(c) Timid
(d) Triumphant

Ans :

(c) Timid

Brutus calls Octavius's demeanor "cold," implying they lack aggression. His hope is that an energetic push will overpower what he sees as a timid or hesitant opposing force.

62. Why does Brutus repeat "Ride, ride, Messala"?
(a) To taunt him
(b) To emphasize speed
(c) To distract the enemy
(d) To mimic the Messenger

Ans :

(b) To emphasize speed

Repetition highlights Brutus's urgency. He knows time is crucial if Messala delivers the bills quickly, their forces can capitalize on Octavius's vulnerability before the enemy reorganizes.

63. What type of conflict is being portrayed?
(a) Political debate
(b) Naval confrontation
(c) Armed battle
(d) Civil negotiation

Ans :

(c) Armed battle

The words "Alarum" and the presence of armies indicate open warfare. Brutus is orchestrating troop movements, confirming that the scene revolves around immediate martial action rather than mere diplomacy.

64. Which theme surfaces in Brutus's swift orders?
(a) Moral guilt
(b) Speed for victory
(c) Love and betrayal
(d) Revenge for Caesar

Ans :

(b) Speed for victory

Brutus believes immediate attack can break Octavius's "cold" line. This urgency underscores the theme that swift action can secure advantage, reflecting the high stakes on the battlefield.

65. Who commands the threatened wing, according to Brutus?
(a) Antony
(b) Octavius
(c) Cassius
(d) Lepidus

Ans :

(b) Octavius

Brutus explicitly mentions "Octavius' wing." This part of the enemy's army is apparently vulnerable, and Brutus hopes to capitalize on that perceived weakness with a direct onslaught.

66. Why might Brutus's perception of Octavius's "cold demeanor" be flawed?
(a) Octavius is actually absent
(b) Octavius has no troops left
(c) Appearances can deceive
(d) Brutus secretly trusts Octavius

Ans :

(c) Appearances can deceive

Brutus may misjudge based on outward signs, not knowing Octavius's true strengths or strategy. The battle's outcome could shift if Brutus relies solely on that one observation.

67. What does "give these bills unto the legions" show about Brutus?
(a) He's lazy
(b) He's well-organized
(c) He's hiding the truth
(d) He's mocking Messala

Ans :

(b) He's well-organized

Brutus personally issues written orders, indicating methodical planning. Rather than improvising, he orchestrates coordinated attacks, reflecting an organized leadership style even under battlefield pressure.

68. How is the scene's length significant?
(a) It emphasizes chaos
(b) It allows a feast
(c) It features a long debate
(d) It clarifies moral dilemmas

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Ans :

(a) It emphasizes chaos

The brief snapshot reflects fast-moving wartime pressure. Shakespeare shows a rapid exchange—Brutus's urgent commands and immediate departure mirroring the swiftness and confusion of battle events.

69. Which dramatic device is in use when Brutus and Messala exit quickly?
(a) Prologue
(b) Foreshadowing
(c) Cliffhanger exit
(d) Deus ex machina

Ans :

(c) Cliffhanger exit

They rush off without fully revealing the next move's result, creating anticipation. The abrupt exit leaves the audience uncertain about the battle's immediate development, thus building tension.

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70. What is the final action in this scene?
(a) They surrender
(b) They exit to fight
(c) They call a truce
(d) They argue anew

Ans :

(b) They exit to fight

After Brutus's instructions, he and Messala depart. The scene ends with them going to battle, reflecting the urgency that drives both characters to engage Octavius's forces immediately.

71. "Ride, ride, Messala, ride, and give these bills/ Unto the legions on the other side!"
Brutus urges Messala to _____.
(a) carry instructions to other troops
(b) defend the camp alone
(c) destroy enemy letters
(d) flee from Octavius's forces

Ans :

(a) carry instructions to other troops

Brutus hands Messala written directives ("bills") and commands him to deliver them across the battlefield. This urgency shows Brutus's strategic coordination under the threat of immediate conflict.

72. "Let them set on at once, for I perceive/But cold demeanor in Octavius' wing."
Brutus believes Octavius's men are _____.
(a) heavily fortified
(b) lacking in spirit
(c) feigning weakness
(d) secretly retreating

Ans :

(b) lacking in spirit

Brutus calls their manner "cold demeanor," implying Octavius's soldiers appear unenthusiastic or vulnerable. He thinks a swift, forceful attack can break them before they rally.

73. "And sudden push gives them the overthrow."
By these words, Brutus expects that _____.
(a) Antony's reinforcements will arrive
(b) a surprise charge will defeat Octavius
(c) they should wait for nightfall
(d) no fight is necessary

Ans :

(b) a surprise charge will defeat Octavius

Brutus predicts that a swift assault can topple Octavius's wing. The phrase "sudden push" signals Brutus's desire to strike fast and seize a tactical advantage.

74. "Ride, ride, Messala! Let them all come down."
These lines reflect Brutus's _____.
(a) fear of betrayal
(b) desperation to flee
(c) urgency to gather his forces
(d) wish to hold peace talks

Ans :

(c) urgency to gather his forces

Brutus repeats "ride" and commands immediate mobilization. He wants all allied legions to converge quickly, showing a decisive push to exploit the enemy's supposed weakness.

75. The stage direction "Loud alarum" suggests that _____.
(a) a celebratory parade is starting
(b) a truce has been declared
(c) the battle has begun or is imminent
(d) enemies have decided to retreat

Ans :

(c) the battle has begun or is imminent

In Shakespeare's plays, "alarum" indicates signals or sounds of conflict. This heightened atmosphere

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fits Brutus's hurry to send orders and launch a rapid attack on Octavius's wing.

76. Brutus commands Messala to "give these _____/Unto the legions on the other side!"
(a) arms
(b) bills
(c) flags
(d) swords

Ans :

(b) bills

Brutus hands Messala important written orders or "bills"- for their forces positioned elsewhere. By quickly distributing these instructions, Brutus hopes to coordinate an immediate, unified attack for strategic advantage.

77. Observing Octavius's flank, Brutus remarks, "But cold _____ in Octavius' wing."
(a) spirit
(b) march
(c) demeanor
(d) fortune

Ans :

(c) demeanor

Brutus perceives an unenthusiastic or "cold" stance among Octavius's troops. This observation suggests they might be vulnerable, so Brutus urges quick action before Octavius can regain momentum.

78. Believing swift aggression will succeed, Brutus says, "And sudden push gives them the _____."
(a) might
(b) edge
(c) overthrow
(d) fear

Ans :

(c) overthrow

Brutus is convinced that a surprise charge will topple Octavius's weaker flank. By acting rapidly, he aims to capitalize on any hesitation and force the enemy into retreat.

79. Brutus's urgent call-"Ride, ride, Messala!"- highlights the importance of immediate _____ in battle.
(a) honor
(b) counsel
(c) support
(d) speed

Ans :

(d) speed

Brutus's repeated "ride, ride!" underscores how crucial haste can be. If Messala delivers orders quickly, their scattered legions can unite at once, outmaneuvering the enemy's slower reactions.

80. Eager to finalize his plan, Brutus exclaims, "Let them all come _____."
(a) down
(b) round
(c) forth
(d) near

Ans :

(a) down

By urging his men to "come down," Brutus intends for every available force to converge immediately on the battlefield. This massed offensive aims to overwhelm Octavius's weakened position.

81. Identify the correct sequence of Brutus's immediate orders to Messala.
1. Brutus hands Messala the bills.
2. Brutus observes "cold demeanor in Octavius' wing."
3. Brutus insists "sudden push" will overthrow Octavius.
4. Brutus commands Messala to ride and deliver the bills.

(a) 1, 4, 2, 3
(b) 4, 1, 3, 2
(c) 1, 2, 3, 4
(d) 2, 3, 1, 4

Ans :

(c) 1, 2, 3, 4

First, Brutus gives Messala the papers; he then points out Octavius's lack of spirit. Next, he predicts a swift strike will succeed and finally orders Messala to deliver his instructions.

82. Determine the correct order in which Brutus perceives and reacts to Octavius's weakness.
1. Brutus spots "cold demeanor" in Octavius's flank.
2. Brutus concludes quick aggression can rout them.
3. Brutus summons Messala to carry orders.
4. Both exit to finalize the attack.

(a) 3, 1, 2, 4
(b) 1, 2, 3, 4

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(c) 2, 1, 3, 4
(d) 2, 3, 1, 4

Ans :

(b) 1, 2, 3, 4

Noticing Octavius's waning confidence, Brutus deduces that a sudden assault could topple them. He instructs Messala to spread the word, and they exit, poised to exploit the enemy's vulnerability.

83. Choose the correct progression of stage actions in this short scene.
1. Alarum sounds.
2. Brutus instructs Messala to ride with the bills.
3. Brutus observes weakness in Octavius's wing.
4. They exit to launch the offensive.

(a) 1, 2, 4, 3
(b) 2, 3, 1, 4
(c) 1, 3, 2, 4
(d) 2, 1, 4, 3

Ans :

(c) 1, 3, 2, 4

The scene opens with a warlike alarum. Brutus immediately notes Octavius's failing spirit, orders Messala to deliver his written commands, then both leave to coordinate an all-out strike.

84. Pick the correct order of Brutus's key lines about the enemy's vulnerability and his plan.
1. "But cold demeanor in Octavius' wing."
2. "Ride, ride, Messala!"
3. "And sudden push gives them the overthrow."
4. "Let them all come down."

(a) 1, 3, 2, 4
(b) 2, 1, 4, 3
(c) 1, 4, 3, 2
(d) 2, 3, 1, 4

Ans :

(a) 1, 3, 2, 4

Brutus first notes Octavius's shaky morale, foresees a swift attack succeeding, then spurs Messala to ride quickly and summons every legion. His urgent commands frame the entire plan of attack.

85. Select the correct sequence of events and exits concluding Scene 2.
1. Brutus entrusts tactical "bills" to Messala.
2. Messala is told "Let them set on at once."
3. Brutus urges immediate engagement to exploit Octavius's cold front.
4. Both depart, ready to unite their forces.

(a) 2, 1, 3, 4
(b) 1, 2, 3, 4
(c) 2, 3, 1, 4
(d) 1, 3, 2, 4

Ans :

(b) 1, 2, 3, 4

First, Brutus hands the directives to Messala, then instructs him to engage the legions immediately. Recognizing Octavius's frailty, Brutus finalizes his plan. They exit to coordinate the decisive blow.

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86. Select the option that shows the correct relationship between statements (1) and (2).
Statement (1) : Brutus instructs Messala to deliver written orders ("bills") to the other legions.
Statement (2) : Brutus immediately notes "cold demeanor in Octavius' wing" on the battlefield.

(a) (1) is true and (2) is false.
(b) (2) is true and (1) is false.
(c) (1) is the cause for (2).
(d) (1) and (2) are independent of each other.

Ans :

(d) (1) and (2) are independent of each other.

Brutus's decision to send orders focuses on coordinating troops, while his observation about Octavius's flank concerns the enemy's weakness. These actions address different needs and do not directly influence each other.

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87. Select the option that shows the correct relationship between statements (1) and (2).
Statement (1) : Brutus sees Octavius's forces displaying "cold demeanor."
Statement (2) : Brutus believes a quick "sudden push" can overthrow Octavius's wing.

(a) (1) is true and (2) is false.
(b) (2) is true and (1) is false.
(c) (1) is the cause for (2).
(d) (1) and (2) are independent of each other.

Ans :

(c) (1) is the cause for (2).

Spotting hesitation or weak morale in Octavius's ranks motivates Brutus to launch an immediate assault. Because (1) reveals the enemy's vulnerability, Brutus seizes that opportunity (2).

88. Select the option that shows the correct relationship between statements (1) and (2).
Statement (1) : Brutus orders Messala to "Ride, ride" and deliver instructions for a synchronized attack.
Statement (2) : Brutus says, "Let them all come down," aiming to unify every available legion for the battle.
(a) (1) is true and (2) is false.
(b) (2) is true and (1) is false.
(c) (1) is the cause for (2).
(d) (1) and (2) are independent of each other.

Ans :

(c) (1) is the cause for (2).

Brutus dispatches Messala to coordinate the legions (1), prompting the collective move to converge on the battlefield (2). This unification stems from delivering the orders to each unit.

89. Select the option that shows the correct relationship between statements (1) and (2).
Statement (1) : Brutus predicts that swift aggression will overpower Octavius's flank.
Statement (2) : Brutus's command "Let them set on at once" signals an immediate offensive.
(a) (1) is true and (2) is false.
(b) (2) is true and (1) is false.
(c) (1) is the cause for (2).
(d) (1) and (2) are independent of each other.

Ans :

(c) (1) is the cause for (2).

Because Brutus sees Octavius's vulnerability, he calls for an instant strike. The anticipation of an easy victory (1) triggers the direct order to attack at once (2).

90. Select the option that shows the correct relationship between statements (1) and (2).
Statement (1) : The alarum sounds, indicating the battle's onset.
Statement (2) : Brutus insists Messala hurry, hoping a rapid move will capitalize on Octavius's weak position.
(a) (1) is true and (2) is false.
(b) (2) is true and (1) is false.
(c) (1) is the cause for (2).
(d) (1) and (2) are independent of each other.

Ans :

(d) (1) and (2) are independent of each other.

The alarm simply marks the general start of hostilities. Separately, Brutus urges a fast deployment to exploit Octavius's fragile state. One signals battle readiness; the other seizes a tactical advantage.

SCENE 3

91. Whom does Cassius call "villains"?
(a) His fleeing soldiers
(b) Antony's troops
(c) Brutus's men
(d) Pindarus and Titinius

Ans :

(a) His fleeing soldiers

Cassius sees his own standard-bearer retreating and exclaims, "the villains fly!" He's furious that his soldiers are running from battle. He even kills the cowardly ensign and takes his flag.

92. What caused Cassius to turn against his own side?
(a) Betrayal by Titinius
(b) A soldier retreated
(c) Lack of bribes
(d) Fear of Antony

Ans :

(b) A soldier retreated

Cassius laments, "Myself have to mine own turned enemy," after slaying his standard-bearer for running away. The soldier's retreat leads Cassius to use deadly force against one of his own men.

93. Why does Titinius say Brutus gave the word too early?
(a) He wanted glory
(b) He misread signals
(c) He saw an advantage
(d) He panicked and fled

Ans :

(c) He saw an advantage

Titinius claims Brutus noticed "some advantage on Octavius" and attacked too eagerly. In doing so, Brutus's men stopped to loot, leaving Cassius vulnerable to Antony's surrounding forces.

94. According to Titinius, who encloses Cassius's forces?
(a) Lepidus
(b) Brutus
(c) Antony
(d) Caesar's ghost

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Ans :

(c) Antony

Titinius explains that while Brutus fought Octavius, "we by Antony are all enclosed." Antony's successful maneuver traps Cassius, revealing how the battle's tide has turned against them.

95. What alarming news does Pindarus deliver?
(a) Caesar is alive
(b) Antony controls Cassius's tents
(c) Brutus wants parley
(d) Octavius is captured

Ans :

(b) Antony controls Cassius's tents

Pindarus rushes in, urging Cassius to "fly far off," because Antony has seized Cassius's camp. This news further confirms the danger and chaos threatening Cassius's position.

96. Which location does Cassius judge "far enough" to observe?
(a) A nearby river
(b) A distant hill
(c) The Roman Senate
(d) A deserted temple

Ans :

(b) A distant hill

Cassius says, "This hill is far enough," where he can watch what happens. From there, he orders Titinius and Pindarus to investigate friend or foe without immediately risking his life.

97. Why does Cassius send Titinius to the troops?
(a) To surrender
(b) To spy on them
(c) To request peace
(d) To bring Caesar's body

Ans :

(b) To spy on them

Cassius wants to know if the troops are "friend or enemy." He instructs Titinius to ride there and return with confirmation so Cassius can decide his next move.

98. What does Cassius tell Pindarus to do atop the hill?
(a) Sing a victory song
(b) Watch Titinius's progress
(c) Shoot arrows at enemies
(d) Wave a white flag

Ans :

(b) Watch Titinius's progress

Cassius's vision is poor, so he orders Pindarus to climb higher and "tell me what thou not'st." Pindarus must observe Titinius's fate and report accurately back to Cassius.

99. What day does Cassius say he was born on?
(a) The ides of March
(b) This very day
(c) Caesar's coronation
(d) A stormy eve

Ans :

(b) This very day

Cassius remarks, "This day I breathed first," meaning it's his birthday. Ironically, he suspects his life will end where it began, highlighting the scene's tragic undercurrent.

100. How does Pindarus describe Titinius's situation?
(a) "Safe among friends."
(b) "Trapped by horsemen."
(c) "Gloriously victorious."
(d) "Negotiating a truce."

Ans :

(b) "Trapped by horsemen."

From his vantage point, Pindarus sees men surrounding Titinius, exclaiming "He's ta'en." The shouts of joy mislead Cassius into thinking Titinius is captured by enemies, triggering despair.

101. What does Cassius call himself for living "so long"?
(a) "A blessed man"
(b) "A happy fool"
(c) "A coward"
(d) "A cunning fox"

Ans :

(c) "A coward"

Overcome by guilt, he laments, "0, coward that I am," for witnessing Titinius "ta'en before my face." Cassius believes he has failed in protecting his dearest friend.

102. Which sword does Cassius use for his own death?
(a) The sword from Pompey
(b) A borrowed Roman spear

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(c) The same sword that killed Caesar
(d) One taken from an enemy

Ans :

(c) The same sword that killed Caesar

Cassius explicitly says, "That ran through Caesar's bowels" before handing it to Pindarus. This grim irony underlines the cyclical nature of violence Caesar's killer dies by the same blade.

103. What is Cassius's final plea to Pindarus?
(a) "Guide thou the sword."
(b) "Return to your home."
(c) "Stay and fight."
(d) "Find help quickly."

Ans :

(a) "Guide thou the sword."

Cassius covers his face and orders Pindarus to fulfill his oath—he must stab Cassius. This tragic scene reveals Cassius's desperation and Pindarus's forced duty as a prisoner-turned-executioner.

104. How does Cassius view Caesar in his final words?
(a) As a legend
(b) As a friend
(c) As avenged
(d) As a distant memory

Ans :

(c) As avenged

Cassius's last cry is, "Caesar, thou art revenged," acknowledging Caesar's spirit triumphing over him. Dying by Caesar's sword suggests that the murder has come full circle.

105. What does Pindarus plan after Cassius's death?
(a) Serve Brutus
(b) Pledge loyalty to Antony
(c) Flee far away
(d) Fight Octavius

Ans :

(c) Flee far away

Pindarus vows to "run/Where never Roman shall take note." He never wished to kill Cassius but was bound by oath, so he escapes to avoid further repercussions.

106. What mistaken belief does Titinius reveal upon return?
(a) He was captured
(b) He was betrayed
(c) He met allies, not foes
(d) Brutus's army deserted

Ans :

(c) He met allies, not foes

Titinius arrives with victory wreath in hand, shocked to find Cassius dead. The men surrounding him were actually friends celebrating success, not enemies—a misinterpretation that cost Cassius's life.

107. Why does Titinius blame Cassius's death on "mistrust"?
(a) Cassius suspected Brutus
(b) Cassius expected betrayal
(c) Cassius feared Pompey's ghost
(d) Cassius doubted Caesar was dead

Ans :

(b) Cassius expected betrayal

Titinius calls it "mistrust of [my] success," meaning Cassius misunderstood the triumph as defeat. This emotional error, spurred by fear, led to a fatal decision, highlighting the tragedy of misjudgment.

108. How does Titinius respond to Cassius's suicide?
(a) He swears revenge
(b) He kills himself
(c) He surrenders to Antony
(d) He blames Pindarus

Ans :

(b) He kills himself

In despair, Titinius places the victory wreath on Cassius's brow and exclaims, "By your leave, gods, this is a Roman's part." He then stabs himself with Cassius's sword.

109. What does Messala depart to tell Brutus?
(a) To flee the field
(b) The arrival of Caesar's ghost
(c) Cassius and Titinius are dead
(d) Antony surrendered

Ans :

(c) Cassius and Titinius are dead

Messala says he must "thrust this report" into Brutus's ears, comparing the news to a grievous wound. He knows the horrific double suicide will be devastating for their cause.

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110. What does Brutus lament about Caesar's power?
(a) "He shows no force."
(b) "Thy spirit walks abroad."
(c) "He blesses us from above."
(d) "He still sleeps in Rome."

Ans :

(b) "Thy spirit walks abroad."

On seeing Cassius and Titinius dead, Brutus cries, "0 Julius Caesar, thou art mighty yet." He believes Caesar's spirit influences events, turning their own weapons inward.

111. How does Brutus describe Cassius and Titinius?
(a) "The greatest traitors."
(b) "Two cunning spies."
(c) "More vile than ever."
(d) "Romans living such as these."

Ans :

(d) "Romans living such as these."

Brutus marvels at their nobility, calling Cassius "the last of all the Romans." He praises their courage and loyalty, emphasizing the depth of loss their deaths represent.

112. What does Brutus vow to find for Cassius?
(a) A grand monument
(b) Time to grieve properly
(c) A golden tribute
(d) Caesar's final letter

Ans :

(b) Time to grieve properly

Brutus admits he owes "more tears" to Cassius than he can pay at present. He says, "I shall find time, Cassius," promising that once the fighting ends, he will properly mourn.

113. Why does Brutus decide not to hold Cassius's funeral in their camp?
(a) Lack of priests
(b) No time to bury
(c) It might lower morale
(d) Out of superstition

Ans :

(c) It might lower morale

Brutus says, "His funerals shall not be in our camp/Lest it discomfort us." Holding a funeral now could sap the soldiers' fighting spirit, so he'll send the body away.

114. Where does Brutus instruct they move Cassius's body?
(a) Rome's main temple
(b) To Thasos
(c) The Tiber River
(d) Caesar's tomb

Ans :

(b) To Thasos

Brutus orders, "Come, therefore, and to Thasos send his body," removing Cassius's corpse from the battlefield. This ensures the army isn't demoralized by a funeral in their midst.

115. What does Brutus plan to do before nightfall?
(a) Negotiate peace
(b) Erect a monument
(c) Try their fortune in a second fight
(d) Honor Caesar's memory

Ans :

(c) Try their fortune in a second fight

Brutus declares "'Tis three o'clock... yet ere night/We shall try fortune in a second fight." He's resolved to continue battling, showing his unwavering commitment despite devastating losses.

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116. "Myself have to mine own turned enemy.
This ensign here of mine was turning back;
I slew the coward..."
These lines show that Cassius _____.
(a) regrets his harsh nature
(b) kills his own soldier for fleeing
(c) forgives the fearful ensign
(d) abandons the battlefield

Ans :

(b) kills his own soldier for fleeing

Cassius admits he slew his standard-bearer who attempted to retreat, calling him a "coward." This highlights Cassius's unwavering resolve, even to the point of harming his own men.

117. "O, coward that I am to live so long/To see my best friend ta'en before my face!"
Cassius decides to end his life because he _____.
(a) learns Brutus betrayed him
(b) believes Titinius is captured
(c) fears Antony's strength
(d) wants to surrender to Octavius

Ans :

(b) believes Titinius is captured

Mistakenly thinking Titinius is taken by enemies, Cassius feels guilt and hopelessness. His despair leads him to command Pindarus to kill him with the same sword used on Caesar.

118. "But Cassius is no more.
… The sun of Rome is set."
Titinius's words convey _____.
(a) relief that Rome is freed
(b) scorn for Cassius's cowardice
(c) the sense of a great Roman hero fallen
(d) a hidden plan to resurrect Cassius

Ans :

(c) the sense of a great Roman hero fallen

Calling Cassius "the sun of Rome" and lamenting his death reflects Titinius's view that Cassius was a vital figure, and his demise signifies a dark turning point for their cause.

119. "Come, Cassius' sword, and find Titinius' heart!"
Titinius's final action demonstrates _____.
(a) cowardice in the face of war
(b) betrayal of Brutus
(c) self-sacrificial loyalty
(d) longing for power

Ans :

(c) self-sacrificial loyalty

Believing Cassius died due to a misunderstanding, Titinius kills himself with Cassius's sword. This act underscores his profound devotion, as he cannot endure living without his friend.

120. "O Julius Caesar, thou art mighty yet;
Thy spirit walks abroad and turns our swords
In our own proper entrails."
Brutus implies Caesar's influence remains strong because _____.
(a) Caesar has returned from the dead
(b) Caesar's ghost haunts them visibly
(c) they die by the same weapons meant for Caesar
(d) Antony forces them to worship Caesar's memory

Ans :

(c) they die by the same weapons meant for Caesar

Brutus sees Cassius and Titinius's suicides as further proof that Caesar's power endures. Their own blades, once used against Caesar, now bring about their tragic ends.

121. When Cassius realizes Titinius is surrounded, he exclaims, "O, coward that I am to live so long/
To see my best friend _____ before my face!"
(a) lost
(b) taken
(c) fallen
(d) wounded

Ans :

(b) taken

Cassius believes Titinius is captured by enemy horsemen. Convinced of this defeat, his despair leads him to end his life, showing how misinterpretation triggers a tragic chain of events.

122. Cassius tells Pindarus, "Now be a freeman, and with this good _____,/That ran through Caesar's bowels, search this bosom."
(a) sword
(b) dagger
(c) spear
(d) arrow

Ans :

(a) sword

Cassius instructs Pindarus to kill him with the same blade used against Caesar. This grim parallel underscores Cassius's belief that Caesar's spirit is still a powerful, vengeful force.

123. On finding Cassius's body, Titinius cries, "Alas, thou hast _____ everything."
(a) spoiled
(b) misconstrued
(c) rued
(d) ignored

Ans :

(b) misconstrued

Titinius discovers Cassius misunderstood the friendly shouting as an enemy victory. That tragic error drives Cassius to suicide, illustrating the heavy cost of misinterpretation in wartime confusion.

124. Seeing Cassius and Titinius both dead, Brutus laments, "Thy spirit walks abroad and turns our _____/In our own proper entrails."
(a) hearts
(b) shields
(c) swords
(d) legs

Ans :

(c) swords

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Brutus believes Caesar's spirit lives on, causing Romans to turn their own weapons inward. This highlights the theme of Caesar's lingering power, even after his physical death.

125. Paying tribute to Cassius, Brutus calls him "the last of all the _____," insisting Rome can never breed his equal again.
(a) Romans
(b) heroes
(c) soldiers
(d) patriots

Ans :

(a) Romans

Brutus's phrase "the last of all the Romans" reverently honors Cassius as a paragon of Roman virtue. Despite their conflicts, Brutus recognizes Cassius's courage and commitment to their cause.

126. Identify the correct sequence of Cassius's tragic misunderstanding regarding Titinius.
1. Cassius believes Titinius is captured.
2. Cassius sends Titinius to check whether troops are friend or foe.
3. Pindarus mistakenly reports Titinius's capture.
4. Cassius despairs and asks Pindarus to kill him.

(a) 2, 3, 1, 4
(b) 2, 1, 3, 4
(c) 1, 2, 3, 4
(d) 2, 4, 1, 3

Ans :

(a) 2, 3, 1, 4

Cassius first sends Titinius to investigate friendly or hostile forces. Pindarus incorrectly relays his capture, leading Cassius to the false conclusion Titinius is lost, prompting his own suicide.

127. Choose the order in which Cassius takes his life and Pindarus departs.
1. Cassius hands his sword to Pindarus.
2. Pindarus fulfills Cassius's fatal command.
3. Cassius laments seeing his best friend "ta'en" before his face.
4. Pindarus, now free, flees the scene.

(a) 3, 1, 4, 2
(b) 3, 1, 2, 4
(c) 1, 2, 3, 4
(d) 2, 1, 3, 4

Ans :

(b) 3, 1, 2, 4

Cassius cries out in despair over Titinius's supposed capture, gives his sword to Pindarus, who then delivers the fatal blow. Free of bondage, Pindarus immediately flees, sorrowing over Cassius's end.

128. Determine the correct sequence of Titinius's realization and his own tragic action.
1. Titinius discovers Cassius dead.
2. Titinius curses Cassius's "misconstrued everything."
3. Titinius places the victory wreath on Cassius's brow.
4. Titinius kills himself with Cassius's sword.

(a) 1, 4, 2, 3
(b) 2, 3, 4, 1
(c) 1, 2, 3, 4
(d) 3, 1, 2, 4

Ans :

(c) 1, 2, 3, 4

After Titinius sees Cassius's corpse, he bemoans their cruel misunderstanding, sets the garland on Cassius, and finally uses the same sword for his own suicide-an emblematic display of loyalty.

129. Select the correct order in which Brutus and his men discover Cassius and Titinius.
1. They see Titinius lying beside Cassius.
2. Brutus laments "O Julius Caesar, thou art mighty yet."
3. Messala directs Brutus to the place where Cassius lies.
4. Brutus declares Cassius "the last of all the Romans."

(a) 3, 1, 2, 4
(b) 1, 2, 4, 3
(c) 2, 4, 3, 1
(d) 1, 3, 2, 4

Ans :

(a) 3, 1, 2, 4

Messala points out Cassius's body; Brutus notices Titinius also slain. He mourns Caesar's lingering power in their self-inflicted deaths, then hails Cassius as "the last of all the Romans."

130. Identify the correct sequence of Brutus's final directives after discovering the double tragedy.
1. Brutus sends Cassius's body away for funeral arrangements.
2. Brutus pays brief tribute to Cassius but notes he owes more tears.
3. Brutus vows to continue the fight before nightfall.

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4. Brutus exits with his men to prepare for another battle.

(a) 2, 1, 3, 4
(b) 1, 3, 2, 4
(c) 2, 4, 3, 1
(d) 3, 1, 4, 2

Ans :

(a) 2, 1, 3, 4

Brutus expresses grief over Cassius but cannot mourn fully in the midst of war. He orders Cassius's body removed for burial, determines to fight again soon, and departs to re-engage.

131. Select the option that shows the correct relationship between statements (1) and (2).
Statement (1) : Pindarus mistakes Titinius's friendly welcome as an enemy capture.
Statement (2) : Believing Titinius is taken, Cassius requests Pindarus to kill him with the same sword used against Caesar.
(a) (1) is true and (2) is false.
(b) (2) is true and (1) is false.
(c) (1) is the cause for (2).
(d) (1) and (2) are independent of each other.

Ans :

(c) (1) is the cause for (2).

Cassius's suicide results directly from Pindarus's misreport. Convinced Titinius is captured, Cassius abandons hope and asks Pindarus to use the same fatal blade, echoing Caesar's earlier death.

132. Select the option that shows the correct relationship between statements (1) and (2).
Statement (1) : Titinius had actually been greeted by allied horsemen who placed a victory wreath on him.
Statement (2) : After finding Cassius dead, Titinius blames "mistrust of good success" for the tragedy and kills himself.
(a) (1) is true and (2) is false.
(b) (2) is true and (1) is false.
(c) (1) is the cause for (2).
(d) (1) and (2) are independent of each other.

Ans :

(c) (1) is the cause for (2).

Because Titinius was actually safe and celebrated, Cassius's fatal misunderstanding led to his suicide. Finding Cassius dead from that error, Titinius despairs and follows him in death.

133. Select the option that shows the correct relationship between statements (1) and (2).
Statement (1) : Cassius believes their tents are on fire and sees the surrounding foes as proof of imminent defeat.
Statement (2) : Cassius surrenders hope, calling himself a "coward" for witnessing Titinius's supposed capture.
(a) (1) is true and (2) is false.
(b) (2) is true and (1) is false.
(c) (1) is the cause for (2).
(d) (1) and (2) are independent of each other.

Ans :

(c) (1) is the cause for (2).

Seeing his burning encampment and "enclosed" state, Cassius assumes utter disaster. These dire perceptions (1) lead him to condemn himself as a coward for continuing to live (2).

134. Select the option that shows the correct relationship between statements (1) and (2).
Statement (1) : Messala reveals that Octavius is overthrown by Brutus's forces, while Antony routs Cassius's.
Statement (2) : Cassius's misinterpretation of these mixed outcomes spurs his fatal choice before discovering Antony's victory is not universal.
(a) (1) is true and (2) is false.
(b) (2) is true and (1) is false.
(c) (1) is the cause for (2).
(d) (1) and (2) are independent of each other.

Ans :

(c) (1) is the cause for (2).

Conflicting news—Octavius losing and Cassius losing—creates confusion. Cassius focuses on Antony's triumph rather than Brutus's success, propelling him toward suicide, unaware of the partial nature of defeat.

135. Select the option that shows the correct relationship between statements (1) and (2).
Statement (1) : Upon arriving, Brutus laments, "O Julius Caesar, thou art mighty yet," as Cassius and Titinius both lie dead.
Statement (2) : Brutus orders Cassius's body taken to Thasos for burial, vowing they will continue the fight that same day.
(a) (1) is true and (2) is false.
(b) (2) is true and (1) is false.
(c) (1) is the cause for (2).
(d) (1) and (2) are independent of each other.

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Ans :

(d) (1) and (2) are independent of each other.

While Brutus grieves Cassius's tragic end-attributing it poetically to Caesar's posthumous influence-he separately decides to remove the body offsite and press on with battle plans. These developments are not causally linked.

SCENE 4

136. Who enters at the scene's start?
(a) Brutus, Messala, Cato, Lucilius, Flavius
(b) Antony, Octavius, Lepidus
(c) Cassius, Titinius, Pindarus
(d) Young Cato, Portia, Caesar

Ans :

(a) Brutus, Messala, Cato, Lucilius, Flavius

The stage directions read "Alarum. Enter Brutus, Messala, Cato, Lucilius, and Flavius." This signals that these five take the field, readying themselves in the midst of the battle's chaos.

137. What does Brutus urge his "countrymen" to do?
(a) "Run to safety!"
(b) "Yield to Octavius!"
(c) "Hold up your heads!"
(d) "Show no mercy!"

Ans :

(c) "Hold up your heads!"

Brutus calls out, "Yet, countrymen, O, yet hold up your heads!" to rally the troops. He wants them to stay brave and maintain morale, even as the battle intensifies.

138. Which characters quickly exit after Brutus's rallying cry?
(a) Antony, Cato, and Cassius
(b) Brutus, Messala, and Flavius
(c) Lucilius, Cassius, and Titinius
(d) Cato, Flavius, and Lucilius

Ans :

(b) Brutus, Messala, and Flavius

The text specifies "[Brutus, Messala, and Flavius exit]," leaving Cato and Lucilius behind. This exit shows Brutus moving elsewhere on the battlefield to coordinate more of the fight.

139. What does young Cato proclaim about himself?
(a) "I am Caesar's heir!"
(b) "I am the son of Marcus Cato!"
(c) "I am king of Rome!"
(d) "I am no Roman!"

Ans :

(b) "I am the son of Marcus Cato!"

Young Cato shouts his lineage ("I am the son of Marcus Cato, ho!"), demonstrating pride in his father's legacy. He declares he's "a foe to tyrants," echoing his family's Republican ideals.

140. Why does Cato say he'll "proclaim [his] name about the field"?
(a) He seeks glory
(b) He wants safe passage
(c) He hopes to frighten enemies
(d) He aims to rally his side

Ans :

(d) He aims to rally his side

Young Cato's goal is to encourage his fellow Romans. By loudly identifying himself as "Cato's son," he tries to embolden the troops and affirm his fight against tyrants.

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141. Who pretends to be Brutus during the fight?
(a) Messala
(b) Lucilius
(c) Flavius
(d) Antony

Ans :

(b) Lucilius

Lucilius shouts, "And I am Brutus, Marcus Brutus, I!" He deliberately impersonates Brutus so that any captors mistake him for the real general, hoping to protect Brutus from being taken.

142. Which character dies onstage in this scene?
(a) Young Cato
(b) Lucilius
(c) Antony
(d) Flavius

Ans :

(a) Young Cato

The text notes "Cato is killed" while fighting soldiers. He courageously announces his name and cause but is slain soon after, reflecting the tragedy and cost of war.

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143. How does Lucilius initially respond when seized by a soldier?
(a) He bribes them with gold
(b) He begs for mercy
(c) He pretends to yield only to death
(d) He reveals Antony's location

Ans :

(c) He pretends to yield only to death

Lucilius offers money, saying "Only I yield to die." He daringly invites them to kill Brutus (actually himself in disguise), wanting the enemy to think they've captured Brutus.

144. What does the First Soldier call Lucilius when he realizes it's not Brutus?
(a) "A lying scoundrel!"
(b) "A noble prisoner!"
(c) "A worthless spy!"
(d) "A wretched traitor!"

Ans :

(b) "A noble prisoner!"

The soldier's words-"A noble prisoner!"-reflect respect for Lucilius's courage. Even in defeat, Lucilius's bravery and loyalty to Brutus earn him an unexpected honor from his captors.

145. What do the soldiers announce to Antony upon his arrival?
(a) "Cato is alive!"
(b) "Rome is aflame!"
(c) "Brutus is ta'en!"
(d) "Octavius is dead!"

Ans :

(c) "Brutus is ta'en!"

They think they've captured Brutus, triumphantly shouting "Brutus is ta'en!" However, Lucilius has tricked them. Antony soon realizes it isn't Brutus but someone pretending to be him.

146. How does Antony respond upon hearing Brutus is "safe enough"?
(a) He rejoices loudly
(b) He demands Brutus be killed
(c) He demands to see him
(d) He shrugs with indifference

Ans :

(c) He demands to see him

Once Antony arrives, he asks, "Where is he?" The mention of Brutus being "safe enough" piques his interest, and he insists on searching to confirm Brutus's actual fate.

147. What does Lucilius say about Brutus never being taken alive?
(a) "He would sooner flee."
(b) "Noble Brutus shall not yield."
(c) "He surrenders to none."
(d) "He is already slain."

Ans :

(b) "Noble Brutus shall not yield."

Lucilius proclaims that no enemy will ever see Brutus bound and alive. He trusts Brutus's honor and courage, implying Brutus would choose death over the shame of capture.

148. According to Lucilius, how will Brutus be found?
(a) "Like a beaten dog."
(b) "Like a god among men."
(c) "Like himself."
(d) "Like a wounded lion."

Ans :

(c) "Like himself."

Lucilius insists Brutus will remain true to his own noble character. Whether alive or dead, Brutus keeps his dignity, showing how revered he is by loyal followers like Lucilius.

149. What does Antony realize about the "Brutus" they captured?
(a) It's actually Octavius
(b) It's Lucilius in disguise
(c) It's Caesar's ghost
(d) It's young Cato

Ans :

(b) It's Lucilius in disguise

Antony immediately recognizes this is not Brutus and calls him "a prize no less in worth." Lucilius's ruse fails to fool Antony, but Antony still respects his bravery.

150. How does Antony regard Lucilius after unmasking him?
(a) "Take him away and kill him."
(b) "I had rather have such men my friends."
(c) "Whip him through the streets."
(d) "He is useless to us."

Ans :

(b) "I had rather have such men my friends."

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(c) plans to bribe Lucilius
(d) has no interest in Lucilius

Ans :

(b) admires Lucilius's loyalty

Though he hoped to capture Brutus, Antony values Lucilius's honorable conduct. He treats Lucilius kindly, showing that loyal, courageous figures can still be seen as assets-even if they were foes.

166. Cato proclaims, "I am the son of Marcus Cato, ho!/A foe to tyrants and my country's _____."
(a) pride
(b) friend
(c) hope
(d) heir

Ans :

(b) friend

Cato embraces his father's legacy by declaring himself a champion of liberty. His defiance underlines his willingness to fight tyranny and die honorably, continuing Marcus Cato's spirited lineage.

167. Lucilius shouts to confuse the enemy, "And I am Brutus, Marcus Brutus, I!/Brutus, my country's _____!"
(a) father
(b) hero
(c) friend
(d) shield

Ans :

(c) friend

Lucilius pretends to be Brutus in order to protect the real Brutus. By calling himself his "country's friend," Lucilius reinforces Brutus's patriotic reputation, aiding his escape.

168. Threatened by the First Soldier, Lucilius is told, "Yield, or thou _____."
(a) die
(b) kneel
(c) vanish
(d) beg

Ans :

(a) die

The soldier demands immediate surrender, forcing Lucilius to either yield or face execution. This ultimatum highlights the tense, life-or-death stakes at the battle's chaotic climax.

169. Hearing a misleading report, the Second Soldier exclaims, "Brutus is _____."
(a) lost
(b) found
(c) ta'en
(d) slain

Ans :

(c) ta'en

"Ta'en" means taken or captured. The soldier mistakenly believes they've captured Brutus, underscoring the confusion on the battlefield. In truth, they have seized Lucilius posing as Brutus.

170. Lucilius claims, "No enemy shall ever take alive the noble Brutus," meaning Brutus refuses to be captured _____.
(a) bound
(b) subdued
(c) alive
(d) beaten

Ans :

(c) alive

Lucilius asserts that Brutus would never surrender. Whether found "alive or dead," Brutus intends to die a free Roman rather than suffer capture, illustrating his unwavering resolve.

171. Identify the correct progression of Young Cato's bold charge and its outcome.
1. Young Cato shouts, "I am the son of Marcus Cato, ho!"
2. Soldiers enter and engage him in combat.
3. Young Cato is slain on the battlefield.
4. Lucilius laments that Cato dies "as bravely as Titinius."

(a) 1, 4, 2, 3
(b) 2, 3, 1, 4
(c) 1, 2, 3, 4
(d) 4, 1, 2, 3

Ans :

(c) 1, 2, 3, 4

Young Cato first declares his lineage and mission, then soldiers arrive and fight. Cato is killed in the clash, prompting Lucilius to honor his gallant passing likened to Titinius's bravery.

172. Determine the correct order of how Lucilius poses as Brutus and is seized.
1. Lucilius proclaims, "I am Brutus, Marcus Brutus, I!"

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Ans :

(c) They are future allies

Antony believes courageous loyalty can be redirected to serve him well. By treating Lucilius kindly, he shows a pragmatic approach-valuing strong, honorable men as potential supporters rather than enemies.

159. Where does Antony order the news of Brutus to be brought?
(a) Caesar's tomb
(b) Octavius's tent
(c) The Roman Senate
(d) The Capitol steps

Ans :

(b) Octavius's tent

Antony directs them to bring any updates about Brutus to Octavius's tent. This indicates Antony and Octavius are coordinating their final moves, reflecting unified leadership against the remaining opposition.

160. Which theme is underscored by Lucilius willingly risking his life for Brutus?
(a) The futility of battle
(b) The power of deception
(c) The depth of loyalty
(d) The fear of the supernatural

Ans :

(c) The depth of loyalty

Lucilius's act shows he's ready to sacrifice himself to protect Brutus. Such devotion underscores the play's recurring focus on loyalty and comradeship, even amid political upheaval and conflict.

161. "I am the son of Marcus Cato, ho!/A foe to tyrants and my country's friend."
By proclaiming these words, young Cato _____.
(a) pleads for mercy
(b) seeks to rally his allies
(c) betrays Brutus's command
(d) begs to join Antony

Ans :

(b) seeks to rally his allies

Young Cato proudly declares his lineage ("the son of Marcus Cato") and his stance against tyranny. His goal is to encourage those around him, keeping morale high despite the battle's chaos.

162. "And I am Brutus, Marcus Brutus, I!"
Lucilius shouts this because he _____.
(a) has captured Brutus
(b) wants to surrender
(c) impersonates Brutus to shield him
(d) rejects Brutus's authority

Ans :

(c) impersonates Brutus to shield him

Lucilius pretends he is Brutus, hoping the enemy will seize him instead of the real general. This ruse reflects Lucilius's loyalty and willingness to protect his leader.

163. "Why, now thou diest as bravely as Titinius/And mayst be honored, being Cato's son."
These lines refer to young Cato's _____.
(a) betrayal of Brutus
(b) capture by Antony
(c) courageous death in battle
(d) request for a truce

Ans :

(c) courageous death in battle

Young Cato is killed while boldly announcing his name. This remark acknowledges that, like Titinius, he died honorably, befitting his noble heritage.

164. "Safe, Antony, Brutus is safe enough./I dare assure thee that no enemy/Shall ever take alive the noble Brutus."
Lucilius's statement implies that Brutus will _____.
(a) surrender soon
(b) be captured for ransom
(c) remain unbeaten or die by his own terms
(d) join forces with Antony

Ans :

(c) remain unbeaten or die by his own terms

Lucilius confidently declares Brutus "safe," meaning he will not be taken alive. This underscores Brutus's resolve to avoid capture and maintain his honor, even in defeat.

165. "A prize no less in worth. Keep this man safe. … I had rather have/Such men my friends than enemies."
Antony's reaction upon discovering Lucilius is NOT Brutus shows that he _____.
(a) will punish Lucilius severely
(b) admires Lucilius's loyalty

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(c) (1) is the cause for (2).
(d) (1) and (2) are independent of each other.

Ans :

(c) (1) is the cause for (2).

Believing Lucilius to be Brutus (1) brings Antony to the scene, where he discerns the mistaken identity but still deems Lucilius a worthy captive (2). The false capture sparks Antony's interest.

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178. Select the option that shows the correct relationship between statements (1) and (2).
Statement (1) : Lucilius swears the real Brutus will never be taken alive, offering himself instead.
Statement (2) : Antony orders kind treatment for Lucilius, preferring such honorable men as allies rather than foes.
(a) (1) is true and (2) is false.
(b) (2) is true and (1) is false.
(c) (1) is the cause for (2).
(d) (1) and (2) are independent of each other.

Ans :

(d) (1) and (2) are independent of each other.

Lucilius's vow about Brutus's unyielding spirit does not directly result in Antony's humane stance. Antony independently values loyal, courageous men-even on the opposing side-regardless of Lucilius's declaration.

179. Select the option that shows the correct relationship between statements (1) and (2).
Statement (1) : Antony declares Lucilius "a prize no less in worth," instructing soldiers to keep him safe.
Statement (2) : Antony sends them to discover if Brutus still lives, so he can deliver news to Octavius.
(a) (1) is true and (2) is false.
(b) (2) is true and (1) is false.
(c) (1) is the cause for (2).
(d) (1) and (2) are independent of each other.

Ans :

(d) (1) and (2) are independent of each other.

Antony's appreciation for Lucilius as a valuable captive stands apart from his desire to confirm Brutus's fate. One decision concerns prisoner welfare; the other concerns gathering battlefield intelligence.

180. Select the option that shows the correct relationship between statements (1) and (2).
Statement (1) : Young Cato's death and Lucilius's self-sacrifice highlight loyalty and bravery among Brutus's followers.
Statement (2) : Antony, moved by such courage, wishes to convert these valiant enemies into trusted allies.
(a) (1) is true and (2) is false.
(b) (2) is true and (1) is false.
(c) (1) is the cause for (2).
(d) (1) and (2) are independent of each other.

Ans :

(c) (1) is the cause for (2).

Seeing unwavering devotion even in defeat (1) prompts Antony to admire and welcome such valor. Their steadfastness and sacrifice directly inspire Antony's desire to spare them as friends (2).

SCENE 5

181. Who enters first in this scene?
(a) Antony and Octavius
(b) Brutus and friends
(c) Cassius and Titinius
(d) Lucilius alone

Ans :

(b) Brutus and friends

The scene opens with Brutus, Dardanus, Clitus, Strato, and Volumnius entering. They are the "poor remains of friends" still with Brutus after his forces have largely been scattered or slain.

182. Where does Brutus tell them to rest?
(a) In a hidden cave
(b) On this rock
(c) Under a nearby tree
(d) Inside Cassius's tent

Ans :

(b) On this rock

Brutus says, "Come, poor remains of friends, rest on this rock." This suggests they are weary from battle and have found a temporary place to gather their strength one last time.

183. Who reports that "Statilius showed the torchlight"?
(a) Clitus
(b) Volumnius

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2. A soldier arrests Lucilius, threatening him with death.
3. Lucilius tries to offer money in exchange for killing "Brutus."
4. The soldiers realize Lucilius is an important prisoner.

(a) 2, 1, 3, 4
(b) 1, 2, 4, 3
(c) 1, 3, 2, 4
(d) 3, 4, 1, 2

Ans :

(b) 1, 2, 4, 3

Lucilius impersonates Brutus and is immediately seized. The captors recognize he's valuable— "a noble prisoner." Only then does Lucilius offer money to be slain as though he were Brutus.

173. Pick the correct sequence in which the soldiers inform Antony they have "captured Brutus."

1. The First Soldier hurries to deliver news.
2. Antony arrives on the scene.
3. The Second Soldier cries, "Tell Antony Brutus is ta'en."
4. Antony asks, "Where is he?"

(a) 2, 3, 4, 1
(b) 3, 2, 1, 4
(c) 3, 1, 2, 4
(d) 1, 4, 2, 3

Ans :

(c) 3, 1, 2, 4

The Second Soldier's exclamation—"Brutus is ta'en!"—prompts the First Soldier to run off with the news. Antony then appears, wanting answers, demanding to see the alleged captive they call Brutus.

174. Identify how Lucilius reassures Antony about the real Brutus's fate.

1. Lucilius claims no enemy will ever seize Brutus alive.
2. Antony questions him, "Where is he?"
3. Lucilius prays the gods defend Brutus from shame.
4. Lucilius declares Brutus "will be found like himself."

(a) 2, 1, 4, 3
(b) 2, 4, 1, 3
(c) 1, 3, 2, 4
(d) 2, 1, 3, 4

Ans :

(a) 2, 1, 4, 3

When Antony demands Brutus's whereabouts, Lucilius vows no foe shall capture Brutus alive. He insists Brutus remains true to himself, asking the gods to spare his leader from disgrace.

175. Select the correct order of Antony's reaction to Lucilius and his instructions to find Brutus.

1. Antony concludes Lucilius "is no less a prize."
2. Antony orders kindness to this captive.
3. Antony bids his men to check if Brutus lives or dies.
4. Antony admits he would prefer such men as allies, not enemies.

(a) 1, 4, 2, 3
(b) 2, 3, 1, 4
(c) 1, 2, 4, 3
(d) 4, 1, 3, 2

Ans :

(c) 1, 2, 4, 3

Antony sees Lucilius as a worthy captive—"no less in worth" than Brutus—and orders him treated well. He'd rather befriend such noble Romans, then dispatches troops to learn Brutus's fate.

176. Select the option that shows the correct relationship between statements (1) and (2).
Statement (1) : Young Cato proclaims his lineage loudly—"I am the son of Marcus Cato!"—before being killed in battle.
Statement (2) : Lucilius then pretends to be Brutus, hoping to protect the real Brutus by drawing the enemy's attention.

(a) (1) is true and (2) is false.
(b) (2) is true and (1) is false.
(c) (1) is the cause for (2).
(d) (1) and (2) are independent of each other.

Ans :

(d) (1) and (2) are independent of each other.

Young Cato's heroic self-identification leads to his death, whereas Lucilius's ruse aims to shield Brutus. The two actions serve different purposes and are not directly caused by one another.

177. Select the option that shows the correct relationship between statements (1) and (2).
Statement (1) : A soldier claims, "Brutus is ta'en," believing Lucilius to be Brutus.
Statement (2) : Antony arrives, recognizing Lucilius is not Brutus but valuing him as "no less in worth."

(a) (1) is true and (2) is false.
(b) (2) is true and (1) is false.

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Antony admires Lucilius's loyalty and courage, saying he'd prefer men of such honor as allies. Instead of punishing Lucilius harshly, Antony orders that he be treated kindly.

151. What does Antony command the soldiers to do with Lucilius?
(a) Execute him at once
(b) Keep him safe
(c) Send him home
(d) Burn him as a traitor

Ans :

(b) Keep him safe

Antony explicitly says, "Keep this man safe" and "Give him all kindness." Antony respects Lucilius's steadfast spirit, deeming him valuable for his bravery rather than an enemy to punish.

152. Which statement captures Antony's idea of Lucilius as a "prize no less in worth"?
(a) Lucilius is a cunning spy
(b) Lucilius is equal to Brutus in nobility
(c) Lucilius is unimportant in war
(d) Lucilius must be exiled immediately

Ans :

(b) Lucilius is equal to Brutus in nobility

Antony calls Lucilius "a prize no less in worth," underscoring he sees similar valor in Lucilius that Brutus holds. Antony values courageous integrity and sees it in Lucilius too.

153. What does Antony tell the soldiers to do next?
(a) Return to Rome
(b) Search for Cato's body
(c) Find Brutus's whereabouts
(d) Guard Caesar's tomb

Ans :

(c) Find Brutus's whereabouts

Antony orders, "See whe'er Brutus be alive or dead." He wants confirmation of Brutus's status and expects a report in Octavius's tent, showing they still view Brutus as the key opponent.

154. What does Lucilius pray for regarding Brutus?
(a) "The gods defend him."
(b) "Let him flee now."
(c) "Hail him as king."
(d) "Imprison him swiftly."

Ans :

(a) "The gods defend him."

Lucilius refuses to reveal Brutus's location. Instead, he prays the gods shield Brutus from shame, demonstrating the unwavering loyalty he has for his general's honor and safety.

155. What does young Cato's death parallel from earlier in the play?
(a) Portia's bravery
(b) Cassius's victory
(c) Titinius's downfall
(d) The conspirators' oath

Ans :

(c) Titinius's downfall

Like Titinius, young Cato fights valiantly and dies on the battlefield. Both are loyal allies who meet tragic ends in quick succession, reinforcing how the war claims even the most devoted.

156. Why might Lucilius have impersonated Brutus?
(a) He wanted personal glory
(b) He intended to kill Antony
(c) He sought to trick the enemy
(d) He hoped to escape punishment

Ans :

(c) He sought to trick the enemy

By posing as Brutus, Lucilius aims to distract the enemy, letting the real Brutus remain free. His plan almost succeeds until Antony arrives and realizes this captive isn't Brutus.

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157. What aspect of Roman values does young Cato's final stand highlight?
(a) Fear of death
(b) Greed for wealth
(c) Proud family honor
(d) Indifference to war

Ans :

(c) Proud family honor

He announces himself as "the son of Marcus Cato," linking identity to familial legacy. His unwavering bravery in shouting his name and fighting underscores Rome's high regard for ancestral pride.

158. How does Antony view men who display loyalty like Lucilius?
(a) They are criminals
(b) They are worthless braggarts
(c) They are future allies
(d) They are threats to his life

(c) Dardanus
(d) Strato

Ans :

(a) Clitus

Clitus updates Brutus that although Statilius signaled with a torch, he never returned. This implies that Statilius is likely captured or killed, further heightening their sense of peril.

184. What does Brutus whisper to Clitus that he refuses?
(a) "Alert the soldiers."
(b) "Find a hidden path."
(c) "Kill me now."
(d) "Escape to the hills."

Ans :

(c) "Kill me now."

Brutus secretly asks Clitus to end his life. Clitus reacts with horror—"What, I, my lord? No, not for all the world"—showing he cannot bring himself to kill his leader.

185. What does Clitus say he would "rather" do?
(a) Run far away
(b) Kill himself
(c) Betray Volumnius
(d) Join Antony's side

Ans :

(b) Kill himself

When asked to slay Brutus, Clitus exclaims, "I'll rather kill myself." His loyalty is unwavering, but he refuses to murder a man he respects, demonstrating deep devotion and moral conflict.

186. Which two characters step aside, shocked by Brutus's request?
(a) Volumnius and Dardanus
(b) Strato and Messala
(c) Dardanus and Clitus
(d) Antony and Octavius

Ans :

(c) Dardanus and Clitus

After Brutus also whispers to Dardanus, he and Clitus step aside, exclaiming at the request. They realize Brutus wants someone to kill him, revealing his despair at the hopeless situation.

187. How do Clitus and Dardanus describe Brutus's mental state?
(a) "Full of mercy"
(b) "Full of grief"
(c) "Full of anger"
(d) "Full of joy"

Ans :

(b) "Full of grief"

Clitus observes, "Now is that noble vessel full of grief." They see Brutus overcome by sorrow, so much that he contemplates ending his life rather than being captured.

188. Which spirit does Brutus say has appeared to him twice?
(a) Portia's ghost
(b) Caesar's ghost
(c) Cassius's ghost
(d) Statilius's ghost

Ans :

(b) Caesar's ghost

Brutus confides to Volumnius that "the ghost of Caesar hath appeared… at Sardis once and this last night." These visions convince him that his time of death is near.

189. Why does Brutus claim "I know my hour is come"?
(a) Caesar's spirit foretold it
(b) He's too wounded
(c) Antony surrendered
(d) Cassius commanded it

Ans :

(a) Caesar's spirit foretold it

Brutus interprets the repeated ghostly apparitions as a sign his life must end. This supernatural belief, common in Shakespeare's plays, prompts Brutus to seek a quick, honorable death.

190. Which task does Brutus beg Volumnius to perform?
(a) "Fetch the soldiers."
(b) "Hold my sword hilts."
(c) "Carry my final letter."
(d) "Speak with Antony."

Ans :

(b) "Hold my sword hilts."

Brutus asks Volumnius to hold the sword as he runs on it, but Volumnius refuses. Volumnius considers it dishonorable for a friend to assist in suicide, reflecting Roman ideals of loyalty.

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191. Why does Volumnius say it's "not an office for a friend"?
(a) Killing is forbidden
(b) He must serve Antony
(c) Helping suicide is unfriendlike
(d) He wants Brutus alive

Ans :

(c) Helping suicide is unfriendlike

Volumnius insists a true friend does not aid in self-destruction. This stance reflects their strong bond, where loyalty involves preserving each other's life instead of hastening a comrade's end.

192. Which words does Brutus use in his group farewell?
(a) "Farewell to you—and you."
(b) "I curse your betrayal."
(c) "Soldiers, onward to glory!"
(d) "I doubt your loyalty."

Ans :

(a) "Farewell to you—and you."

Brutus utters a collective goodbye "Farewell to you—and you—and you." He acknowledges each friend, preparing for his final act. His resolute tone underlines that his end is near.

193. What does Brutus note about the men he's met in life?
(a) All were liars
(b) Each betrayed him
(c) No man was false to him
(d) Most tried to kill him

Ans :

(c) No man was false to him

Brutus proclaims he never found a dishonest friend "I found no man but he was true to me." This testifies to his respect for loyalty and the genuine bonds he maintained.

194. How does Brutus describe the day's battle?
(a) "A glorious victory."
(b) "This losing day."
(c) "Our final triumph."
(d) "An unplanned retreat."

Ans :

(b) "This losing day."

Brutus calls it "this losing day," admitting that their defeat is imminent. Despite the impending loss, he maintains pride in what honor he'll gain, even in the face of disaster.

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195. Why does Brutus say he will have "glory by this losing day"?
(a) He expects quick rescue
(b) He is avenging Caesar
(c) He kept his honor intact
(d) He captured Octavius

Ans :

(c) He kept his honor intact

Brutus claims that moral integrity and noble intentions will outlast defeat. Despite losing the battle, his adherence to principle ensures he gains a form of "glory" in posterity's eyes.

196. Which companion remains with Brutus after the others exit?
(a) Volumnius
(b) Strato
(c) Clitus
(d) Dardanus

Ans :

(b) Strato

When the others rush off, Brutus asks Strato to stay. Strato's loyalty is unbroken, making him the final friend who witnesses Brutus's last moment and helps him die honorably.

197. What final request does Brutus make of Strato?
(a) "Bring me more soldiers."
(b) "Hold my sword as I run."
(c) "Carry a message to Antony."
(d) "Spare my enemies."

Ans :

(b) "Hold my sword as I run."

Just like he asked Volumnius, Brutus beseeches Strato to hold the sword's hilt. He intends to impale himself rather than face the humiliation of capture, showcasing Roman ideals of self-determination.

198. How does Brutus ultimately die?
(a) Poison from Antony
(b) By Strato's dagger
(c) Running upon his own sword
(d) Slain by Octavius

Ans :

(c) Running upon his own sword

Strato holds the sword while Brutus runs onto it, fulfilling Brutus's wish to end his life on his own terms. This tragic act reaffirms his commitment to honor over captivity.

199. Whose name does Brutus invoke in his final words?
(a) Portia
(b) Caesar
(c) Antony
(d) Octavius

Ans :

(b) Caesar

As he dies, Brutus calls, "Caesar, now be still. I killed not thee with half so good a will." This acknowledges Caesar's enduring influence and Brutus's remorseful final reflection.

200. What does Strato tell Messala regarding Brutus?
(a) "He fled the battle."
(b) "He is free from bondage."
(c) "He has surrendered."
(d) "He joined Antony."

Ans :

(b) "He is free from bondage."

To Messala's question "Where is thy master?", Strato replies Brutus is "Free from the bondage you are in," implying Brutus's death released him from any earthly or enemy captivity.

201. According to Strato, in what sense did "Brutus overcome himself"?
(a) He defeated his own despair
(b) He conquered Antony's strategy
(c) He outlived his regrets
(d) He chose an honorable suicide

Ans :

(d) He chose an honorable suicide

Strato explains that Brutus died by his own action, "overcoming himself" instead of letting an enemy kill him. This is seen as an honorable way to control one's final fate.

202. How does Antony famously praise Brutus?
(a) "The bravest conspirator."
(b) "Most cunning of men."
(c) "The noblest Roman of them all."
(d) "A fool for Caesar."

Ans :

(c) "The noblest Roman of them all."

Antony declares Brutus the only conspirator who acted not out of jealousy but for Rome's common good. This line, "the noblest Roman," underscores Brutus's unique moral stature among the assassins.

203. How were Brutus's motives different from the other conspirators, according to Antony?
(a) He feared Caesar's ghost
(b) He did it for personal gain
(c) He acted for the general good
(d) He wanted to be king

Ans :

(c) He acted for the general good

Antony notes that while others killed Caesar out of envy, Brutus alone aimed for "common good." This reveals Brutus's genuine political idealism rather than self-serving ambition.

204. What does Octavius decide about Brutus's body?
(a) Burn it on the field
(b) Refuse him a funeral
(c) Bury it with honor
(d) Cast it into the river

Ans :

(c) Bury it with honor

Octavius instructs that Brutus's remains be "ordered honorably," reflecting respect for his enemy's nobility. He promises Brutus's bones shall lie in his tent and receive full burial rites.

205. Which theme emerges as Octavius ends the play with "let's away to part the glories"?
(a) Fate vs. free will
(b) The burden of friendship
(c) Honor and respect in victory
(d) Fear of supernatural forces

Ans :

(c) Honor and respect in victory

Even in triumph, Octavius chooses to treat Brutus's remains with dignity. This final action reflects a Shakespearean theme that true honor respects valor in opponents, even in defeat.

206. "Hold thou my sword hilts whilst I run on it." Brutus asks Volumnius to help him die because he _____.
(a) trusts Volumnius most
(b) fears Octavius's wrath
(c) rejects captivity's shame
(d) punishes Volumnius's betrayal

Ans :

(c) rejects captivity's shame

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Brutus knows his defeat is near. Rather than be taken prisoner, he seeks an honorable end, believing surrender would tarnish his dignity.

207. "Fare you well at once, for Brutus' tongue
Hath almost ended his life's history."
These words show Brutus's _____.
(a) guilt for betraying Caesar
(b) desire to rule Rome
(c) acceptance of death
(d) vow to avenge Portia

Ans :

(c) acceptance of death

Brutus indicates he has nearly finished telling his story. Recognizing his situation is hopeless, he bids a final farewell, prepared for the end.

208. "Caesar, now be still.
I killed not thee with half so good a will."
Brutus's final words suggest he _____.
(a) had less resolve killing Caesar
(b) happily slew Caesar
(c) regrets sparing Caesar
(d) hopes Caesar will save him

Ans :

(a) had less resolve killing Caesar

Brutus believes his own suicide is more purposeful than Caesar's murder. Addressing Caesar's spirit, he implies his death repays the deed done.

209. "This was the noblest Roman of them all.
... He only in a general honest thought
And common good to all made one of them."
Antony praises Brutus as _____.
(a) betraying Rome
(b) genuinely selfless
(c) hungry for power
(d) secretly envious

Ans :

(b) genuinely selfless

Antony acknowledges Brutus acted for Rome's welfare rather than personal gain. Unlike the other conspirators, Brutus's motives were honorable in Antony's eyes.

210. "According to his virtue, let us use him
With all respect and rites of burial."
Octavius's command means Brutus _____.
(a) will be shamed in Rome
(b) is buried with honor
(c) must be taken captive
(d) should receive no rites

Ans :

(b) is buried with honor

Octavius insists on giving Brutus a proper soldier's funeral. Even though Brutus opposed him, Octavius respects his courage and moral standing.

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211. When Brutus says, "Hold thou my sword hilts whilst I run on it. Wilt thou, Strato?" he requests _____.
(a) final pardon
(b) quick flight
(c) loyal help
(d) harsh judgment

Ans :

(c) loyal help

Brutus wants Strato to hold his sword so that he may impale himself, thereby avoiding capture. This solemn plea for "loyal help" underscores Brutus's determination to die honorably.

212. When Brutus declares, "Caesar, now be still. I killed not thee with half so good a will," he addresses _____.
(a) Antony
(b) Caesar
(c) Cassius
(d) Octavius

Ans :

(b) Caesar

In his final words, Brutus calls upon Caesar, acknowledging that he takes his own life more willingly than he took Caesar's. The remorseful tone highlights Brutus's lingering guilt.

213. When Antony proclaims, "This was the noblest Roman of them all," he is praising _____.
(a) Strato
(b) Cassius
(c) Brutus
(d) Lucilius

Ans :

(c) Brutus

Antony recognizes Brutus's pure motives, contrasting him with conspirators who acted out of envy. By calling him "the noblest Roman," Antony credits Brutus with genuine honor in their tragic conflict.

214. When Strato says, "I held the sword, and he did run on it," he describes the death of _____.
(a) Titinius
(b) Brutus
(c) Cassius
(d) Cato

Ans :

(b) Brutus

Strato's testimony reveals how Brutus chose suicide rather than subjugation. By physically holding the sword for him, Strato ensures Brutus's final act remains true to his Roman ideals of honor.

215. When Volumnius refuses to "hold [Brutus's] sword hilts," he says, "That's not an office for a _____."
(a) soldier
(b) brother
(c) friend
(d) foe

Ans :

(c) friend

Volumnius declines Brutus's plea to assist in suicide, believing true friendship cannot include aiding self-harm. His refusal highlights the moral dilemma faced by those loyal to Brutus until the end.

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216. Determine the correct order of Brutus's requests for assistance in ending his life.
1. Brutus quietly asks Clitus to kill him.
2. Brutus whispers the same request to Dardanus.
3. Brutus confides in Volumnius about Caesar's ghost and his own end.
4. Volumnius refuses to hold Brutus's sword.

(a) 3, 1, 4, 2
(b) 1, 2, 3, 4
(c) 2, 3, 4, 1
(d) 4, 1, 3, 2

Ans :

(b) 1, 2, 3, 4

First, Brutus asks Clitus, who refuses. Next, he tries Dardanus. Then he reveals his vision of Caesar's ghost to Volumnius, who also declines. Each friend resists aiding Brutus's suicide.

217. Identify the correct sequence leading to Brutus's farewell to his companions.
1. Brutus bids each friend farewell.
2. Volumnius declares suicide-help unfit "for a friend."
3. Brutus laments he is "almost ended his life's history."
4. Clitus urges Brutus to flee again.

(a) 2, 4, 3, 1
(b) 4, 2, 1, 3
(c) 2, 3, 4, 1
(d) 2, 1, 4, 3

Ans :

(a) 2, 4, 3, 1

Volumnius rejects Brutus's plea first. As alarms rise, Clitus warns Brutus to escape. Brutus reflects that his story is near its end, finally offering emotional goodbyes to his loyal men.

218. Select the correct order of Brutus's final act with Strato.
1. Brutus praises Strato as "of a good respect."
2. Brutus asks Strato to hold the sword.
3. Brutus runs upon the blade, exclaiming "Caesar, now be still."
4. Strato reports that Brutus "overcame himself."

(a) 4, 1, 2, 3
(b) 1, 2, 3, 4
(c) 2, 3, 1, 4
(d) 1, 3, 4, 2

Ans :

(b) 1, 2, 3, 4

Brutus first honors Strato's character, then requests he hold the sword facing away. Brutus impales himself with greater willingness than he slew Caesar, leaving Strato to confirm his noble self-defeat.

219. Determine the correct sequence of Antony and Octavius's discovery of Brutus's end.
1. Messala inquires how Brutus died.
2. Antony calls Brutus "the noblest Roman of them all."
3. Strato reveals he held the sword as Brutus ran onto it.
4. Octavius decides to bury Brutus with honor.

(a) 3, 1, 2, 4
(b) 1, 3, 2, 4
(c) 1, 4, 3, 2
(d) 2, 4, 3, 1

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Ans :

(i) Cassius refers to his belief in Epicurus's philosophy, which dismisses superstitions and omens.
By saying, "Now I change my mind," Cassius admits that recent events have made him reconsider his stance and partially believe in omens.
The eagles perching on the ensign symbolize strength and victory, as they are noble birds associated with Roman power and success.

(ii) Cassius interprets the presence of the eagles as a positive omen, representing strength and loyalty. However, their departure signals impending defeat.
The eagles symbolize courage and triumph, but their replacement by scavenger birds reflects a shift toward doom and despair.
This moment highlights Cassius's growing fear and superstition, showing his vulnerability in the face of the upcoming battle.

(iii) Cassius's newfound belief in omens contrasts with his earlier reliance on reason and skepticism, as seen in his adherence to Epicurean philosophy.
This shift reveals his emotional turmoil and increasing doubt about their chances of success, demonstrating his evolving character under pressure.

(iv) This extract explores the theme of fate versus free will by showing Cassius's struggle between rationality and superstition.
Earlier in the play, Caesar dismisses the Soothsayer's warning, demonstrating his belief in free will, while Brutus grapples with his moral duty versus fate's consequences.

(v) Cassius's change of belief reflects his growing wisdom, as he begins to acknowledge forces beyond human control, such as fate and omens.
However, it may also signal weakness, as his fear and despair undermine his ability to lead effectively during the critical moments of the battle.

10. Read the following extract and answer the questions that follow:
Antony Octavius, lead your battle softly on.
Octavius Upon the left hand of the even field.
Antony Upon the right hand I; keep thou the left.
Octavius Why do you cross me in this exigent?
Antony I do not cross you; but I will do so. March.
Cassius They stand, and would have parley.
Octavius Stand fast, Titinius we must out and talk.

(i) What disagreement arises between Antony and Octavius at the beginning of this extract?
What does Octavius mean by "Why do you cross me in this exigent?"
How does Antony respond to Octavius's objection?

(ii) How does this moment highlight the tension between Antony and Octavius?
What does this disagreement reveal about their leadership styles?
How does this tension reflect the theme of power struggles in the play?

(iii) What does Cassius mean by "They stand, and would have parley"?
What is the significance of the parley in the context of the battle?

(iv) How does this extract foreshadow the outcome of the battle?
What does the interaction between Octavius and Antony suggest about their alliance?

(v) Do you think Antony or Octavius is better suited for leadership in this moment?
Support your answer with examples from the extract and the play.

Ans :

(i) The disagreement arises over the positioning of their armies, with Antony instructing Octavius to take the left flank while he leads the right.
Octavius's question, "Why do you cross me in this exigent?" shows his objection to Antony's command, as he believes his authority is being undermined during this critical moment.
Antony responds firmly, insisting that Octavius should follow his instructions and take the left flank, emphasizing his seniority.

(ii) This moment highlights the growing tension between Antony and Octavius as both vie for control and leadership.
Antony's authoritative style contrasts with Octavius's assertiveness, as Octavius resists Antony's command and insists on his own strategy.
This tension reflects the theme of power struggles in the play, as even allies face conflicts when their ambitions and egos clash.

(iii) Cassius's line "They stand, and would have parley" means that the opposing forces, led by Antony and Octavius, are halting to initiate a discussion before the battle begins.
The parley signifies a moment of confrontation

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225. Select the option that shows the correct relationship between statements (1) and (2).
Statement (1) : Messala asks Strato how Brutus died, learning that Brutus "did run on" the sword.
Statement (2) : Octavius takes Strato into service, acknowledging his role in giving Brutus "the latest service."
(a) (1) is true and (2) is false.
(b) (2) is true and (1) is false.
(c) (1) is the cause for (2).
(d) (1) and (2) are independent of each other.

Ans :

(c) (1) is the cause for (2).

After Strato reveals how he assisted Brutus's final act (1), Octavius values his loyalty and enlists him (2). Sharing the details of Brutus's death leads directly to Strato's new position.

EXTRACT BASED QUESTIONS

SCENE 1

1. Read the following extract and answer the questions that follow:
Octavius:
Now, Antony, our hopes are answered.
You said the enemy would not come down
But keep the hills and upper regions.
It proves not so; their battles are at hand.
They mean to warn us at Philippi here,
ing before we do demand of them.
(i) What does Octavius mean by "Now, Antony, our hopes are answered"?
What does "the enemy would not come down but keep the hills and upper regions" suggest about Antony's earlier expectations?
Explain "They mean to warn us at Philippi here, answering before we do demand of them."
(ii) How does this moment reflect the strategic tension between Antony and Octavius?
What does Octavius's tone reveal about his confidence in their position?
How does this moment foreshadow the upcoming confrontation?
(iii) How does this extract highlight the shifting dynamics between Antony and Octavius as leaders?
What earlier moments in the play foreshadow their differing approaches to strategy?
(iv) How does Octavius's observation reflect the theme of action and reaction in the play?
What does this reveal about the strategic complexities of the battle at Philippi?
(v) Do you think Octavius's confidence in this moment is warranted?
Support your answer with reference to the situation and the characters' actions in the play.

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Ans :

(i) "Now, Antony, our hopes are answered" means that Octavius believes their expectations of confronting the enemy directly have been fulfilled.
"The enemy would not come down but keep the hills and upper regions" reflects Antony's earlier belief that Brutus and Cassius would avoid descending to the plains, preferring a defensive position.
"They mean to warn us at Philippi here, answering before we do demand of them" suggests that Brutus and Cassius have taken the initiative to engage in battle, surprising Antony and Octavius with their assertiveness.
(ii) This moment reflects the strategic tension between Antony and Octavius, as Octavius points out a miscalculation in Antony's expectations, hinting at differences in their leadership styles.
Octavius's tone reveals his confidence and satisfaction in the enemy's decision to engage, suggesting he feels prepared for the confrontation.
This moment foreshadows the imminent clash between the armies, marking a turning point in the conflict between the conspirators and the triumvirate.
(iii) This extract highlights the shifting dynamics between Antony and Octavius, as Octavius asserts his perspective and challenges Antony's earlier assumptions.
Earlier moments, such as Antony's dismissive attitude toward Octavius's opinions and their differing views on Lepidus, foreshadow their contrasting approaches to leadership and strategy.
(iv) Octavius's observation reflects the theme of action and reaction, as the decision of Brutus and Cassius to engage first disrupts Antony and Octavius's strategic expectations.
This reveals the complexities of the battle at Philippi, where each side must adapt quickly

Ans :

(b) 1, 3, 2, 4

Messala asks for details; Strato recounts Brutus's final moment. Antony praises Brutus as uniquely honorable among conspirators. Octavius then resolves to grant him full rites befitting his valor.

220. Pick the correct ordering of Antony's tribute and the concluding note of the play.
Antony pronounces "This was the noblest Roman of them all."
Octavius pledges respectful burial.
Antony declares only Brutus acted for "common good to all."
They exit, calling the field to rest and "part the glories."
(a) 2, 3, 1, 4
(b) 1, 3, 2, 4
(c) 3, 1, 2, 4
(d) 1, 2, 4, 3

Ans :

(b) 1, 3, 2, 4

Antony begins by declaring Brutus the noblest conspirator and noting his purely honorable motives. Octavius resolves to honor him in death, and they end the play by dividing victory's rewards.

221. Select the option that shows the correct relationship between statements (1) and (2).
Statement (1) : Brutus repeatedly asks Clitus and Dardanus to kill him, but both refuse.
Statement (2) : Brutus then urges Volumnius to hold the sword, citing their old friendship, but Volumnius also declines.
(a) (1) is true and (2) is false.
(b) (2) is true and (1) is false.
(c) (1) is the cause for (2).
(d) (1) and (2) are independent of each other.

Ans :

(c) (1) is the cause for (2).

Brutus's initial rejections from Clitus and Dardanus prompt him to approach Volumnius next. Having already been refused, Brutus turns to an old friend (2) out of desperation from (1).

222. Select the option that shows the correct relationship between statements (1) and (2).
Statement (1) : Brutus, sensing defeat, says Caesar's ghost appeared twice, confirming "my hour is come."
Statement (2) : Brutus concludes it is "more worthy to leap in ourselves," wishing to end his life on his own terms.
(a) (1) is true and (2) is false.
(b) (2) is true and (1) is false.
(c) (1) is the cause for (2).
(d) (1) and (2) are independent of each other.

Ans :

(c) (1) is the cause for (2).

Brutus interprets the ghostly warnings as a fatal omen (1), driving him to choose an honorable suicide rather than capture (2). That haunting vision directly prompts his final resolution.

223. Select the option that shows the correct relationship between statements (1) and (2).
Statement (1) : Brutus bids farewell to his companions, proclaiming he's found no man untrue in all his life.
Statement (2) : He tells Strato, "Hold then my sword," and runs upon it, thereby ending his life on his own will.
(a) (1) is true and (2) is false.
(b) (2) is true and (1) is false.
(c) (1) is the cause for (2).
(d) (1) and (2) are independent of each other.

Ans :

(d) (1) and (2) are independent of each other.

Brutus's gratitude toward faithful friends stands apart from his personal decision to commit suicide. Though both happen in quick succession, his final thanks doesn't directly trigger his self-inflicted death.

224. Select the option that shows the correct relationship between statements (1) and (2).
Statement (1) : Antony calls Brutus "the noblest Roman of them all" once he sees Brutus's body.
Statement (2) : Octavius decides that Brutus deserves all honors in burial, promising to lay his bones "like a soldier."
(a) (1) is true and (2) is false.
(b) (2) is true and (1) is false.
(c) (1) is the cause for (2).
(d) (1) and (2) are independent of each other.

Ans :

(c) (1) is the cause for (2).

Antony's high praise (1) influences Octavius to treat Brutus with respect. Hearing Brutus extolled as uniquely honorable spurs Octavius to grant "all respect and rites of burial" (2).

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Antony:
Octavius, lead your battle softly on
Upon the left hand of the even field.

(i) What does the Messenger mean by "The enemy comes on in gallant show"?
What is meant by "Their bloody sign of battle is hung out"?
Explain "And something to be done immediately."

(ii) How does Antony instruct Octavius in this extract?
What does "lead your battle softly on" suggest about Antony's strategy?
How does this moment reflect Antony's role as a leader?

(iii) How does this moment reflect the urgency and tension of the approaching battle?
What earlier events in the play have led to this pivotal moment?

(iv) How does Antony's instruction to Octavius highlight their differing leadership dynamics?
What does this reveal about the complexities of their alliance?

(v) Do you think Antony's confidence in this moment is justified?
Support your answer with reference to his leadership and the challenges they face.

Ans :

(i) "The enemy comes on in gallant show" means that the opposing army, led by Brutus and Cassius, is advancing with a display of courage and organization.
"Their bloody sign of battle is hung out" refers to the enemy raising a signal or banner indicating their readiness and intent to fight.
"And something to be done immediately" suggests that the generals must act quickly to respond to the imminent battle.

(ii) Antony instructs Octavius to take charge of the left flank of their forces, ensuring their formation is prepared for the enemy's advance.
"Lead your battle softly on" suggests a cautious and deliberate approach, emphasizing strategic positioning rather than rushing into action.
This moment reflects Antony's leadership as calm and calculated, prioritizing thoughtful strategy over impulsive decisions.

(iii) This moment reflects the urgency and tension of the approaching battle, as both sides prepare for a decisive confrontation that will determine the outcome of their conflict.
Earlier events, such as Caesar's assassination and the rise of the triumvirate against the conspirators, have built up to this pivotal moment of confrontation at Philippi.

(iv) Antony's instruction to Octavius highlights their differing leadership dynamics, as Antony assumes a guiding role, reflecting his experience and strategic mindset.
This reveals the complexities of their alliance, as Octavius's youth and ambition contrast with Antony's pragmatism, creating subtle tensions in their partnership.

(v) Antony's confidence in this moment is justified, as his leadership and experience have positioned their forces to confront the enemy effectively.
However, the unpredictable nature of battle and the potential for miscommunication or strategic errors highlight the challenges they face, requiring both caution and adaptability.

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4. Read the following extract and answer the questions that follow:
Brutus:
Good words are better than bad strokes, Octavius.
Antony:
In your bad strokes, Brutus, you give good words.
Witness the hole you made in Caesar's heart,
Crying "Long live, hail, Caesar!"
Cassius:
Antony,
The posture of your blows are yet unknown,
But, for your words, they rob the Hybla bees
And leave them honeyless.

(i) What does Brutus mean by "Good words are better than bad strokes"?
What does Antony mean by "In your bad strokes, Brutus, you give good words"?
Explain "The posture of your blows are yet unknown, but, for your words, they rob the Hybla bees and leave them honeyless."

(ii) How does Antony criticize Brutus's actions in this extract?
What does Cassius imply about Antony's rhetoric?
How does this exchange reflect the tension between the two opposing sides?

(iii) How does this moment highlight the theme of words versus actions in the play?
What earlier moments demonstrate the power of rhetoric and the consequences of action?

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(iv) How does Shakespeare use this exchange to reveal the personalities and dynamics of Brutus, Antony, and Cassius?
What does this reveal about their differing approaches to conflict and leadership?

(v) Do you think Antony's criticism of Brutus is justified?
Support your answer with reference to Caesar's assassination and the events that followed.

Ans :

(i) Brutus means that using words to resolve conflicts is preferable to resorting to violence or "bad strokes."
Antony's statement, "In your bad strokes, Brutus, you give good words," is a sarcastic criticism, accusing Brutus of justifying Caesar's assassination with noble rhetoric.
"The posture of your blows are yet unknown, but, for your words, they rob the Hybla bees and leave them honeyless" means that while Antony's actions are untested, his persuasive words are so powerful they metaphorically strip honey from bees, emphasizing their impact.

(ii) Antony criticizes Brutus's actions by highlighting the hypocrisy of speaking nobly while committing violent acts, such as Caesar's assassination.
Cassius implies that Antony's rhetoric is highly manipulative and effective, drawing attention to his skill with words rather than his actions.
This exchange reflects the tension between the two sides, as both accuse the other of using words and actions hypocritically to justify their positions.

(iii) This moment highlights the theme of words versus actions, as the characters debate the morality and effectiveness of rhetoric and violence in achieving their goals.
Earlier moments, such as Antony's funeral speech, demonstrate the power of rhetoric in swaying public opinion, while Caesar's assassination shows the far-reaching consequences of action.

(iv) Shakespeare uses this exchange to reveal Brutus's idealism, Antony's sharp wit and rhetorical prowess, and Cassius's pragmatism and subtle criticism of Antony.
This reveals their differing approaches to conflict, with Brutus valuing principles, Antony wielding rhetoric as a weapon, and Cassius blending pragmatism with verbal sparring.

(v) Antony's criticism of Brutus is justified, as Brutus's justification for Caesar's assassination relies on rhetoric about Rome's freedom, while the act itself caused chaos and division.
However, Brutus's actions were motivated by his genuine belief in protecting Rome, making Antony's criticism partially unfair in ignoring Brutus's intentions.

5. Read the following extract and answer the questions that follow:
Antony:
Villains, you did not so when your vile daggers
Hacked one another in the sides of Caesar.
You showed your teeth like apes and fawned like hounds
And bowed like bondmen, kissing Caesar's feet,
Whilst damned Casca, like a cur, behind
Struck Caesar on the neck. O you flatterers!

(i) What does Antony mean by "Villains, you did not so when your vile daggers hacked one another in the sides of Caesar"?
What is Antony implying by "You showed your teeth like apes and fawned like hounds"?
Explain "Whilst damned Casca, like a cur, behind struck Caesar on the neck."

(ii) How does Antony criticize the conspirators in this extract?
What does Antony mean by calling them "flatterers"?
How does this moment reflect Antony's anger and disdain for the conspirators?

(iii) How does this moment highlight Antony's use of vivid imagery to convey his emotions?
What earlier actions in the play demonstrate Antony's ability to use language to influence and accuse?

(iv) How does Antony's speech reflect the theme of betrayal and hypocrisy in the play?
What does this reveal about Antony's perspective on Caesar's assassination?

(v) Do you think Antony's accusations against the conspirators are justified?
Support your answer with reference to the conspirators' motives and Antony's perspective.

Ans :

(i) By "Villains, you did not so when your vile daggers hacked one another in the sides of Caesar," Antony condemns the conspirators for their violent betrayal of Caesar.

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"You showed your teeth like apes and fawned like hounds" implies that the conspirators acted with false loyalty, behaving submissively and deceitfully toward Caesar before attacking him.

"Whilst damned Casca, like a cur, behind struck Caesar on the neck" refers to Casca delivering the first blow in Caesar's assassination, comparing him to a cowardly dog attacking from behind.

(ii) Antony criticizes the conspirators by accusing them of hypocrisy, flattery, and cowardice, contrasting their fawning behavior with their brutal actions.

By calling them "flatterers," Antony implies that their public displays of loyalty to Caesar were insincere and designed to mask their true intentions.

This moment reflects Antony's deep anger and disdain for the conspirators, as he condemns their betrayal in harsh and emotional terms.

(iii) Antony uses vivid imagery, such as "apes," "hounds," and "cur," to convey his disgust and emphasize the conspirators' deceitful and animalistic behavior.

Earlier moments, such as Antony's funeral speech, demonstrate his ability to use language to influence public opinion and expose the conspirators' motives.

(iv) Antony's speech reflects the theme of betrayal and hypocrisy, as he highlights the contrast between the conspirators' outward loyalty and their treacherous actions.

It reveals Antony's perspective on Caesar's assassination as a vile and cowardly act, fueled by personal ambition rather than genuine concern for Rome.

(v) Antony's accusations against the conspirators are justified, as their actions involved betraying Caesar while pretending to be loyal, driven by fear of his perceived ambition.

However, some conspirators, like Brutus, acted with genuine belief in their cause, suggesting that Antony's blanket condemnation may overlook their differing motives.

6. Read the following extract and answer the questions that follow:

Octavius:

Come, come, the cause. If arguing make us sweat,
The proof of it will turn to redder drops.
Look, I draw a sword against conspirators;
When think you that the sword goes up again?
Never, till Caesar's three and thirty wounds
Be well avenged, or till another Caesar
Have added slaughter to the sword of traitors.

(i) What does Octavius mean by "If arguing make us sweat, the proof of it will turn to redder drops"?

What does "When think you that the sword goes up again?" suggest about Octavius's determination?

Explain "Never, till Caesar's three and thirty wounds be well avenged."

(ii) How does Octavius express his commitment to avenging Caesar in this extract?

What does he mean by "till another Caesar have added slaughter to the sword of traitors"?

How does this reveal Octavius's vision of his role in Rome's future?

(iii) How does this moment reflect the theme of vengeance and justice in the play?

What earlier events in the play foreshadow Octavius's rise and determination?

(iv) How does Octavius's tone and language reflect his leadership style and priorities?

What does this reveal about his relationship with Antony and their shared goals?

(v) Do you think Octavius's vow to avenge Caesar is justified?

Support your answer with reference to Caesar's assassination and the play's themes of loyalty and power.

Ans :

(i) By "If arguing make us sweat, the proof of it will turn to redder drops," Octavius suggests that debate and rhetoric will give way to bloodshed in the battle for justice.

"When think you that the sword goes up again?" reflects Octavius's resolve to keep fighting until justice for Caesar is achieved.

"Never, till Caesar's three and thirty wounds be well avenged" means that Octavius will not rest until Caesar's death is avenged and the conspirators are defeated.

(ii) Octavius expresses his commitment by drawing his sword and declaring his determination to avenge Caesar and uphold his legacy.

"Till another Caesar have added slaughter to the sword of traitors" implies that Octavius sees himself as Caesar's successor, ready to destroy the conspirators to restore order.

This reveals Octavius's vision of his role as a leader who will carry forward Caesar's mission and ensure his legacy through decisive action.

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to the other's decisions, showcasing the unpredictability of war.

(v) Octavius's confidence in this moment is warranted, as the enemy's decision to descend to the plains aligns with his strategy for a direct confrontation.
However, the unpredictable nature of battle and the potential for tactical missteps by both sides suggest that overconfidence could lead to unforeseen challenges.

2. Read the following extract and answer the questions that follow:
Antony:
Tut, I am in their bosoms, and I know
Wherefore they do it. They could be content
To visit other places, and come down
With fearful bravery, thinking by this face
To fasten in our thoughts that they have courage.
But 'tis not so.

(i) What does Antony mean by "I am in their bosoms, and I know wherefore they do it"?
What does Antony imply by "They could be content to visit other places, and come down with fearful bravery"?
Explain "Thinking by this face to fasten in our thoughts that they have courage."

(ii) How does Antony assess the motives of Brutus and Cassius in this extract?
What does Antony mean by "But 'tis not so"?
How does this reveal Antony's confidence in understanding his opponents?

(iii) How does this moment reflect the psychological and strategic elements of warfare in the play?
What earlier actions demonstrate Antony's ability to read and manipulate others?

(iv) How does Antony's interpretation of Brutus and Cassius's actions reflect his view of their leadership?
What does this reveal about Antony's strategy for confronting them?

(v) Do you think Antony's dismissal of Brutus and Cassius's courage is justified?
Support your answer with reference to their actions and Antony's perspective.

Ans :

(i) "I am in their bosoms, and I know wherefore they do it" means that Antony believes he understands the thoughts and motivations of Brutus and Cassius.
By "They could be content to visit other places, and come down with fearful bravery," Antony suggests that their decision to descend from the hills is more about appearances than genuine confidence.
"Thinking by this face to fasten in our thoughts that they have courage" implies that Brutus and Cassius aim to project an image of bravery to intimidate Antony and Octavius.

(ii) Antony assesses the motives of Brutus and Cassius as a calculated attempt to appear bold and courageous, despite underlying hesitation or fear.
"But 'tis not so" reflects Antony's belief that their apparent courage is merely a façade, and he does not view their actions as a true display of confidence.
This reveals Antony's confidence in his ability to understand and anticipate his opponents' strategies, strengthening his position as a strategic leader.

(iii) This moment reflects the psychological and strategic elements of warfare, as Antony focuses on interpreting the motives behind Brutus and Cassius's actions rather than simply reacting to their movements.
Earlier actions, such as Antony's manipulation of the Plebeians during Caesar's funeral, demonstrate his skill in understanding and influencing others to achieve his objectives.

(iv) Antony's interpretation of Brutus and Cassius's actions reflects his view of their leadership as cautious and reactive, rather than bold and decisive.
This reveals Antony's strategy to exploit their perceived weaknesses, positioning himself as the more confident and assertive leader in the upcoming battle.

(v) Antony's dismissal of Brutus and Cassius's courage may be partially justified, as their decision to engage in battle could stem from desperation rather than strategic strength.
However, Brutus and Cassius's actions throughout the play, including their orchestration of Caesar's assassination, demonstrate their capacity for decisive and bold actions, challenging Antony's perception.

3. Read the following extract and answer the questions that follow:
Messenger:
Prepare you, generals.
The enemy comes on in gallant show. Their bloody sign of battle is hung out,
And something to be done immediately.

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Fly o'er our heads and downward look on us,
As we were sickly prey : their shadows seem
A canopy most fatal, under which
Our army lies, ready to give up the ghost.

(i) What does Cassius observe about the birds?
Explain "As we were sickly prey."
What does the imagery of "a canopy most fatal" suggest?

(ii) How does Cassius interpret the presence of ravens, crows, and kites?
What do these birds symbolize?
How does this reflect Cassius's state of mind?

(iii) How does this moment reflect Cassius's fears about the outcome of the battle?
What earlier events in the play have contributed to his growing anxiety?

(iv) How does the imagery of predatory birds contrast with the conspirators' earlier confidence?
What does this foreshadow about the battle of Philippi?

(v) Do you think Cassius's fears in this moment are justified?
Support your opinion with reference to his character and the context of the play.

Ans :

(i) Cassius observes that scavenger birds like ravens, crows, and kites are replacing the eagles that once symbolized strength and victory, flying ominously overhead.
The phrase "As we were sickly prey" suggests that the birds see the army as weak and close to defeat, making them easy targets for scavengers.
The imagery of "a canopy most fatal" conveys a sense of doom, with the birds' shadows symbolizing the impending death and defeat of their army.

(ii) Cassius interprets the presence of scavenger birds as a bad omen, signaling the army's potential defeat.
These birds symbolize death and decay, reflecting the army's vulnerable and declining position.
This interpretation shows Cassius's superstitious and pessimistic mindset as he becomes increasingly doubtful about their chances of success in battle.

(iii) This moment reflects Cassius's growing fear that their efforts will end in failure. He views the birds as a sign of defeat and is overcome with foreboding.
Earlier events, such as the conspirators' internal conflicts, their loss of public support after Caesar's assassination, and Antony and Octavius's rising power, have contributed to his anxieties.

(iv) The imagery of predatory birds contrasts sharply with the conspirators' earlier confidence, symbolizing a shift from hope to despair.
It foreshadows the eventual defeat of Cassius and Brutus at Philippi, as their unity and strength deteriorate, leading to their downfall.

(v) Cassius's fears are justified as the conspirators face overwhelming challenges, including weakened morale, dwindling support, and Antony and Octavius's superior forces.
His perception of the birds as omens aligns with their precarious position in the battle, highlighting the emotional toll of their actions and the looming consequences of their decisions.

9. Read the following extract and answer the questions that follow:
Cassius:
You know that I held Epicurus strong
And his opinion now I change my mind,
And partly credit things that do presage.
Coming from Sardis, on our former ensign
Two mighty eagles fell, and there they perch'd,
Gorging and feeding from our soldiers' hands;
Who to Philippi here consorted us.

(i) What does Cassius mean by "I held Epicurus strong"?
Why does he say, "Now I change my mind"?
What is the significance of the eagles perching on the ensign?

(ii) How does Cassius interpret the presence of the eagles and their departure?
What do the eagles symbolize?
How does this moment reflect Cassius's state of mind?

(iii) How does Cassius's superstition contrast with his earlier beliefs?
What does this reveal about his character development?

(iv) How does this extract reflect the theme of fate versus free will?
What earlier events in the play explore this theme?

(v) Do you think Cassius's change of belief is a sign of weakness or wisdom?
Support your opinion with examples from the play.

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(iii) This moment reflects the theme of vengeance and justice, as Octavius seeks to restore honor to Caesar's name and punish the conspirators for their betrayal.
Earlier events, such as Antony's funeral speech and Octavius's arrival in Rome, foreshadow Octavius's rise as a determined and ambitious leader.

(iv) Octavius's tone and language reflect his resolute and authoritative leadership style, emphasizing action over words and prioritizing loyalty to Caesar's memory.
This reveals his shared goals with Antony, though it also hints at the eventual power struggles between them, as Octavius's ambition grows.

(v) Octavius's vow to avenge Caesar is justified within the context of loyalty and justice, as he seeks to restore order and address the betrayal of Caesar's assassination.
However, his focus on vengeance risks perpetuating violence and chaos, reflecting the complex interplay of power and morality in the play.

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7. Read the following extract and answer the questions that follow:
Cassius:
Messala, This is my birthday; as this very day
Was Cassius born. Give me thy hand, Messala:
Be thou my witness that against my will,
As Pompey was, am I compell'd to set
Upon one battle all our liberties.

(i) What does Cassius reveal about the day of this speech?
Explain "Be thou my witness that against my will, as Pompey was."
What does this reveal about Cassius's state of mind?

(ii) What does Cassius mean by "to set upon one battle all our liberties"?
Why does Cassius feel compelled to fight despite his hesitation?

(iii) How does this moment reflect Cassius's internal conflict?
What earlier events in the play contribute to his reluctance?

(iv) How does Cassius's speech compare to Brutus's views on the battle?
What does this reveal about their differing approaches to leadership?

(v) Do you think Cassius's reluctance to fight reflects strength or weakness?
Support your opinion with examples from the play.

Ans :

(i) Cassius reveals that the day of this speech is his birthday, making it a poignant and reflective moment for him.
The phrase "Be thou my witness that against my will, as Pompey was" refers to his belief that, like Pompey, he is reluctantly forced into a battle he does not wish to fight. This reveals his growing doubts and sense of vulnerability.

(ii) "To set upon one battle all our liberties" means that Cassius is staking the freedom of Rome on the outcome of this single battle.
Cassius feels compelled to fight because of the pressures of war and the need to confront Antony and Octavius. Despite his hesitation, he recognizes the inevitability of the conflict.

(iii) This moment highlights Cassius's internal conflict, as he grapples with his reluctance to fight and the responsibility he feels for the cause.
Earlier events, such as his role in Caesar's assassination and the subsequent fallout among the conspirators, contribute to his doubts about their actions and their chances of success.

(iv) Cassius's speech reflects a cautious and reflective approach, while Brutus views the battle as a necessary and honorable fight for their ideals.
This difference underscores their contrasting leadership styles, with Cassius driven by pragmatism and Brutus by idealism, leading to tension between them.

(v) Cassius's reluctance reflects strength, as it shows his awareness of the risks and consequences of the battle. His reflective nature demonstrates his ability to think beyond immediate action.
However, one might argue that his hesitation weakens his leadership, as it contrasts with the decisiveness required in moments of crisis, leaving the conspirators vulnerable.

8. Read the following extract and answer the questions that follow:
Cassius:
This morning are they fled away and gone
And in their steads do ravens, crows, and kites,

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and negotiation, allowing the characters to exchange words and assess each other's resolve before the battle begins.

(iv) This extract foreshadows the discord within Antony and Octavius's alliance, hinting at future struggles for dominance after their victory.
Their disagreement also contrasts with the conspirators' deteriorating unity, emphasizing the inevitability of conflict and betrayal in their pursuit of power.

(v) Octavius seems better suited for leadership in this moment, as his decisiveness and willingness to challenge Antony reflect his confidence and independence.
However, Antony's experience and tactical command highlight his competence, though his dismissive attitude toward Octavius suggests overconfidence that could weaken their alliance.

11. Read the following extract and answer the questions that follow:
Cassius:
Now, most noble Brutus,
The gods today stand friendly that we may,
Lovers in peace, lead on our days to age.
But since the affairs of men rests still incertain,
Let's reason with the worst that may befall.
If we do lose this battle, then is this
The very last time we shall speak together.

(i) What does Cassius mean by "The gods today stand friendly that we may, lovers in peace, lead on our days to age"?
What does Cassius imply by "the affairs of men rests still incertain"?
Explain "If we do lose this battle, then is this the very last time we shall speak together."

(ii) How does Cassius express his concerns about the upcoming battle?
What does this reveal about his perspective on fate and uncertainty?
How does Cassius's tone reflect the tension of the moment?

(iii) How does this moment reflect the bond between Brutus and Cassius?
What earlier events in the play highlight their relationship and the challenges they face together?

(iv) How does this extract reflect the theme of fate and free will in the play?
What does this reveal about the mindset of the conspirators as they prepare for battle?

(v) Do you think Cassius's reflection on the possibility of losing the battle demonstrates pragmatism or pessimism?
Support your answer with reference to his character and his role in the play.

Ans :

(i) "The gods today stand friendly that we may, lovers in peace, lead on our days to age" means Cassius hopes the gods favor them, allowing him and Brutus to live peacefully into old age.
By "the affairs of men rests still incertain," Cassius acknowledges the unpredictability of human events and the uncertainty of their fate.
"If we do lose this battle, then is this the very last time we shall speak together" reflects Cassius's acceptance that their defeat in battle would mean their final parting.

(ii) Cassius expresses his concerns by contemplating the worst-case scenario, recognizing the stakes of the battle and the possibility of their loss.
This reveals his awareness of fate's unpredictability and his pragmatic approach to addressing uncertainty.
Cassius's tone reflects the tension and gravity of the moment, as he balances hope with the acknowledgment of potential failure.

(iii) This moment reflects the bond between Brutus and Cassius, as they share mutual respect and a deep understanding of the challenges they face together.
Earlier events, such as their reconciliation after a heated argument and their shared leadership of the conspiracy, highlight their complicated but loyal relationship.

(iv) This extract reflects the theme of fate and free will, as Cassius contemplates the role of chance in their lives while acknowledging their agency in choosing to confront their enemies.
It reveals the mindset of the conspirators as they prepare for battle, balancing hope for victory with the acceptance of possible defeat.

(v) Cassius's reflection on the possibility of losing the battle demonstrates pragmatism, as he considers realistic outcomes and prepares for the consequences of their decisions.
This aligns with his character as a practical and strategic thinker, contrasting with Brutus's idealistic and principled approach to leadership.

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It reveals Brutus's strengths as a leader in his decisiveness and courage, but also his potential vulnerability if his observations or assumptions prove incorrect.

(v) Brutus's decision to act on his observation of Octavius's forces is justified, as it aligns with his leadership style of taking calculated risks based on strategic analysis.
However, the unpredictable nature of battle and the possibility of misjudging the enemy's intentions highlight the inherent risks of such decisions.

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SCENE 3

17. Read the following extract and answer the questions that follow:
Cassius:
O, look, Titinius, look, the villains fly!
Myself have to mine own turned enemy.
This ensign here of mine was turning back;
I slew the coward and did take it from him.

(i) What does Cassius mean by "O, look, Titinius, look, the villains fly"?
What does "Myself have to mine own turned enemy" imply about Cassius's actions?
Explain "This ensign here of mine was turning back; I slew the coward and did take it from him."

(ii) How does this moment reflect Cassius's frustration and desperation during the battle?
What does Cassius's reaction reveal about his values and expectations of loyalty?
How does this moment contribute to the tension of the scene?

(iii) How does Shakespeare use Cassius's actions to highlight the chaos and emotional strain of war?
What earlier moments in the play foreshadow Cassius's struggle to maintain order and unity?

(iv) How does Cassius's behavior reflect the theme of loyalty and betrayal in the play?
What does this reveal about his leadership style and his state of mind during the battle?

(v) Do you think Cassius's decision to kill the ensign was justified?
Support your answer with reference to his character and the challenges he faces in this moment.

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Ans :

(i) "O, look, Titinius, look, the villains fly!" means that Cassius observes his soldiers retreating in fear, causing him frustration and anger.
"Myself have to mine own turned enemy" implies that Cassius feels forced to act against his own side, killing a retreating soldier to maintain discipline.
"This ensign here of mine was turning back; I slew the coward and did take it from him" means that Cassius killed the soldier who carried his standard when he attempted to flee, taking the ensign to symbolize strength and leadership.

(ii) This moment reflects Cassius's frustration and desperation, as he struggles to maintain control and morale during the chaos of battle.
Cassius's reaction reveals his high expectations of loyalty and bravery, as he refuses to tolerate cowardice among his ranks.
This moment contributes to the tension of the scene, as Cassius's drastic actions highlight the intensity and unpredictability of the battle.

(iii) Shakespeare uses Cassius's actions to highlight the chaos and emotional strain of war, showing how even leaders are pushed to extremes under pressure.
Earlier moments, such as Cassius's disputes with Brutus and his doubts about their strategy, foreshadow his struggle to maintain order and unity among their forces.

(iv) Cassius's behavior reflects the theme of loyalty and betrayal, as he values steadfastness in his followers and reacts harshly to perceived disloyalty.
This reveals his rigid leadership style and his emotional state during the battle, as fear and frustration drive him to act impulsively.

(v) Cassius's decision to kill the ensign can be seen as justified within the context of his leadership style, as he aims to enforce discipline and prevent further retreat.
However, his actions also reflect the extreme pressure of the situation and highlight his inability to inspire loyalty through trust and respect rather than fear.

18. Read the following extract and answer the questions that follow:
Cassius:
Come down, behold no more.

Explain "Forever and forever farewell, Cassius."

(ii) How does Brutus express his resolve in this extract?
What does this reveal about his views on honor and dignity?
How does this moment reflect the gravity of the battle they face?

(iii) How does this exchange highlight the bond between Brutus and Cassius?
What earlier moments in the play demonstrate their loyalty and mutual respect?

(iv) How does this extract reflect the themes of fate, loyalty, and the inevitability of consequences?
What does this reveal about Brutus's mindset as the battle approaches?

(v) Do you think Brutus's decision to reject the possibility of being taken captive aligns with his character and values?
Support your answer with reference to his principles and the events of the play.

Ans :

(i) "Think not, thou noble Roman, that ever Brutus will go bound to Rome" means that Brutus refuses to be captured and paraded as a prisoner, valuing his dignity over survival.
"But this same day must end that work the ides of March begun" signifies that the battle at Philippi is the culmination of the events that began with Caesar's assassination, determining the fate of their cause.
"Forever and forever farewell, Cassius" reflects the finality of Brutus's farewell to Cassius, acknowledging the possibility that they may not survive the battle.

(ii) Brutus expresses his resolve by declaring his refusal to be taken captive and his acceptance of the potential end of their mission.
This reveals his unwavering commitment to honor and dignity, as he prioritizes his principles over his life.
This moment reflects the gravity of the battle, as Brutus and Cassius prepare for a confrontation that will determine their fate and legacy.

(iii) This exchange highlights the bond between Brutus and Cassius, as they share a heartfelt and respectful farewell in the face of uncertainty.
Earlier moments, such as their reconciliation after their argument and their shared leadership of the conspiracy, demonstrate their loyalty and mutual respect despite their differences.

(iv) This extract reflects the themes of fate, loyalty, and the inevitability of consequences, as Brutus acknowledges the culmination of their choices and their shared commitment to their cause.
It reveals Brutus's acceptance of fate and his focus on maintaining his principles as he faces the uncertainties of battle and the potential consequences of their actions.

(v) Brutus's decision to reject the possibility of being taken captive aligns with his character and values, as he consistently prioritizes honor and dignity over compromise.
This decision reflects his adherence to stoic principles and his desire to preserve his legacy as a noble and principled leader, even in the face of defeat.

14. Read the following extract and answer the questions that follow:
Cassius:
Forever and forever farewell, Brutus.
If we do meet again, we'll smile indeed;
If not, 'tis true this parting was well made.
Brutus:
Why then, lead on.—O, that a man might know
The end of this day's business ere it come!
But it sufficeth that the day will end,
And then the end is known.—Come ho, away!

(i) What does Cassius mean by "Forever and forever farewell, Brutus"?
What does Cassius imply by "If we do meet again, we'll smile indeed; if not, 'tis true this parting was well made"?
Explain "O, that a man might know the end of this day's business ere it come!"

(ii) How does this exchange reflect the gravity of the situation between Brutus and Cassius?
What does Brutus mean by "it sufficeth that the day will end, and then the end is known"?
How does this moment highlight their acceptance of uncertainty?

(iii) How does this farewell between Brutus and Cassius reflect their bond and mutual respect?
What earlier moments in the play highlight their relationship and the challenges they have faced together?

(iv) How does Brutus's reflection on the uncertainty of the day reflect the theme of fate versus free will?

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What does this imagery foreshadow about the fate of Brutus and the conspirators?

(v) Do you think Cassius's death could have been avoided?
Support your answer with reference to the events surrounding this scene.

Ans :

(i) Titinius means that Cassius has taken his own life, believing that Titinius had failed in his mission.
The line "O setting sun, as in thy red rays thou dost sink to-night" compares the sunset to the end of Cassius's life, symbolizing his tragic death.
"The sun of Rome is set" implies that Cassius's death marks the end of their cause and hope, as he was a central figure in their fight.

(ii) Titinius relates Cassius's death to mistrust, as Cassius misinterpreted the situation and believed Titinius had been captured by the enemy.
By saying, "Mistrust of my success hath done this deed," Titinius acknowledges that Cassius's lack of faith in him led to his premature death.
This moment reflects the theme of miscommunication, as Cassius's incorrect assumption results in a tragic and unnecessary loss.

(iii) This extract highlights Titinius's loyalty as he mourns Cassius deeply and blames himself for Cassius's death.
Earlier in the play, Titinius is shown as a dedicated ally who willingly follows Cassius's orders and supports him throughout the conspirators' struggles.

(iv) The imagery of the setting sun symbolizes the end of hope and the decline of the conspirators' cause, creating a tone of despair and inevitability.
This imagery foreshadows the defeat of Brutus and the conspirators, emphasizing the futility of their rebellion and the downfall of their ideals.

(v) Cassius's death could have been avoided if he had waited for confirmation of Titinius's success. His impulsiveness and mistrust led to a misunderstanding that cost him his life.
This reflects Cassius's tragic flaw of overreacting under pressure, which undermines his otherwise strategic and calculated nature.

20. Read the following extract and answer the questions that follow:

Messala:
Mistrust of good success hath done this deed.
O hateful error, melancholy's child,
Why dost thou show to the apt thoughts of men
The things that are not? O error, soon conceived,
Thou never com'st unto a happy birth,
But kill'st the mother that engender'd thee!

(i) What does Messala mean by "Mistrust of good success hath done this deed"?
Explain "O hateful error, melancholy's child."
What does Messala mean by "Thou never com'st unto a happy birth"?

(ii) How does Messala describe error as "melancholy's child"?
What does he mean by "The things that are not"?
How does this reflect the theme of miscommunication in the play?

(iii) How does this moment highlight the tragedy of Cassius's death?
What earlier actions led to this misunderstanding?

(iv) How does Messala's speech contribute to the tone of the scene?
What does this speech suggest about the consequences of mistrust and error?

(v) Do you think Cassius's mistrust was justified?
Support your answer with reference to his personality and the events surrounding this scene.

Ans :

(i) Messala means that Cassius's mistrust and assumption of failure led him to take his own life prematurely.
The phrase "O hateful error, melancholy's child" describes error as being born out of sadness and overthinking, suggesting it thrives in moments of despair.
"Thou never com'st unto a happy birth" means that errors, once conceived, lead only to negative outcomes and destruction, as seen in Cassius's tragic death.

(ii) Messala describes error as "melancholy's child" to emphasize that mistakes often arise from sadness and irrational fears.
"The things that are not" refers to false perceptions and assumptions that appear real in moments of emotional distress, leading to disastrous outcomes.
This reflects the theme of miscommunication in the play, as Cassius's misunderstanding of

high stakes and critical timing of the battle, emphasizing the need for swift and decisive action.

(ii) Brutus's instruction highlights his proactive leadership as he focuses on communication and strategy to maintain order and cohesion during the battle.
This reveals his ability to coordinate multiple elements of their forces and his reliance on trusted allies like Messala to execute his commands.
Messala's role as a messenger supports Brutus's command by ensuring that his instructions reach the legions promptly, contributing to their overall strategy.

(iii) This moment reflects the tension and stakes of the battle, as Brutus's urgency underscores the importance of timely decisions and effective coordination.
Earlier moments, such as Brutus's deliberations on strategy and his commitment to leading with integrity, foreshadow his ability to remain focused under pressure.

(iv) Brutus's reliance on Messala and the legions reflects the theme of trust and collaboration, as effective communication and unity are essential in chaotic environments.
This reveals the challenges of leading in a divided and chaotic environment, as Brutus must balance strategy, trust, and the unpredictability of war.

(v) Brutus's decision to act quickly in this moment is effective, as it demonstrates his ability to prioritize and adapt to the demands of battle, ensuring coordination among his forces.
However, the chaotic nature of the battlefield and the potential for miscommunication highlight the limitations of even the most well-intentioned leadership strategies.

16. Read the following extract and answer the questions that follow:
Brutus:
Let them set on at once, for I perceive
But cold demeanor in Octavius' wing,
And sudden push gives them the overthrow.
Ride, ride, Messala! Let them all come down.

(i) What does Brutus mean by "Let them set on at once"?
What does "cold demeanor in Octavius' wing" imply about Brutus's observation?
Explain "And sudden push gives them the overthrow."

(ii) How does Brutus's instruction reflect his strategic thinking in the battle?
What role does Messala play in executing Brutus's strategy?
How does this moment highlight the urgency of the situation?

(iii) How does Brutus's assessment of Octavius's wing reflect his confidence in the battle?
What earlier moments in the play foreshadow Brutus's ability to adapt and lead under pressure?

(iv) How does this moment reflect the themes of leadership and decision-making in the play?
What does this reveal about Brutus's strengths and potential vulnerabilities as a leader?

(v) Do you think Brutus's decision to act on his observation of Octavius's forces is justified?
Support your answer with reference to his leadership style and the context of the battle.

Ans :

(i) "Let them set on at once" means that Brutus orders an immediate attack, emphasizing the need for quick action.
"Cold demeanor in Octavius' wing" implies that Brutus observes weakness or hesitation in Octavius's forces, suggesting they may be vulnerable to an assault.
"And sudden push gives them the overthrow" reflects Brutus's belief that a swift and decisive attack will defeat Octavius's forces.

(ii) Brutus's instruction reflects his strategic thinking, as he capitalizes on perceived weaknesses in the enemy to gain an advantage.
Messala plays a key role in executing Brutus's strategy by delivering his orders to the troops, ensuring coordination and swift action.
This moment highlights the urgency of the situation, as Brutus recognizes the importance of acting quickly to exploit the enemy's vulnerabilities.

(iii) Brutus's assessment of Octavius's wing reflects his confidence in their ability to achieve a victory through decisive action and strategic insight.
Earlier moments, such as Brutus's leadership in the conspiracy and his calm demeanor under pressure, foreshadow his capability to adapt and lead effectively in critical situations.

(iv) This moment reflects the themes of leadership and decision-making, as Brutus demonstrates his ability to assess the battlefield and make swift strategic choices.

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12. Read the following extract and answer the questions that follow:
Brutus:
Even by the rule of that philosophy
By which I did blame Cato for the death
Which he did give himself (I know not how,
But I do find it cowardly and vile,
For fear of what might fall, so to prevent
The time of life), arming myself with patience
To stay the providence of some high powers
That govern us below.

(i) What does Brutus mean by "Even by the rule of that philosophy by which I did blame Cato for the death which he did give himself"?
What does Brutus mean by "I do find it cowardly and vile"?
Explain "To stay the providence of some high powers that govern us below."

(ii) How does Brutus criticize Cato's decision to take his own life?
What does Brutus's statement reveal about his perspective on patience and providence?
How does this reflect Brutus's stoic philosophy?

(iii) How does this moment reflect Brutus's internal conflict and his views on fate versus free will?
What earlier actions in the play highlight Brutus's struggle with these themes?

(iv) How does Brutus's statement foreshadow his eventual actions and decisions later in the play?
What does this reveal about his emotional and psychological state as the battle approaches?

(v) Do you think Brutus's criticism of Cato's actions aligns with his own moral principles? Support your answer with reference to his values and actions in the play.

Ans :

(i) By "Even by the rule of that philosophy by which I did blame Cato for the death which he did give himself," Brutus refers to his philosophical belief that suicide is wrong and criticizes Cato's decision to end his life prematurely.
"I do find it cowardly and vile" means that Brutus views suicide as a weak and dishonorable act, motivated by fear of future events.
"To stay the providence of some high powers that govern us below" reflects Brutus's belief in enduring life's challenges and trusting the decisions of higher powers or fate.

(ii) Brutus criticizes Cato's decision to take his own life, suggesting that it was an act of avoidance rather than courage, motivated by fear rather than resilience.
Brutus's statement reveals his commitment to patience and his belief in accepting the will of providence, emphasizing the importance of enduring challenges rather than escaping them.
This reflects Brutus's stoic philosophy, which values reason, endurance, and acceptance of life's hardships over emotional or impulsive actions.

(iii) This moment reflects Brutus's internal conflict between his rational philosophy and the emotional weight of his decisions, particularly his role in Caesar's assassination. Earlier actions, such as his soliloquy in the orchard, highlight his struggle with fate versus free will, as he debates whether to act against Caesar or let events unfold naturally.

(iv) Brutus's statement foreshadows his eventual decision to take his own life at Philippi, as he ultimately finds himself unable to endure defeat and capture.
It reveals his emotional and psychological strain as the battle approaches, suggesting that his stoic resolve may falter under the weight of his responsibilities and guilt.

(v) Brutus's criticism of Cato's actions aligns with his moral principles, as he values courage, patience, and acceptance of fate over fear-driven decisions.
However, his eventual decision to commit suicide highlights the complexity of his character, as his ideals conflict with the realities of war and personal responsibility.

13. Read the following extract and answer the questions that follow:
Brutus:
No, Cassius, no. Think not, thou noble Roman,
That ever Brutus will go bound to Rome.
He bears too great a mind. But this same day
Must end that work the ides of March begun.
And whether we shall meet again, I know not.
Therefore our everlasting farewell take.
Forever and forever farewell, Cassius.

(i) What does Brutus mean by "Think not, thou noble Roman, that ever Brutus will go bound to Rome"?
What does "But this same day must end that work the ides of March begun" signify?

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O, coward that I am, to live so long,
To see my best friend ta'en before my face!
[Pindarus descends]
Come hither, sirrah:
In Parthia did I take thee prisoner;
And then I swore thee, saving of thy life,
That whatsoever I did bid thee do,
Thou shouldst attempt it. Come now, keep thine oath;
Now be a freeman and with this good sword,
That ran through Caesar's bowels, search this bosom.

(i) Who is Cassius speaking to, and what is the situation?
Explain "O, coward that I am, to live so long, to see my best friend ta'en before my face!"

(ii) What does Cassius mean by "Come now, keep thine oath"?
Why does he refer to the sword as "this good sword that ran through Caesar's bowels"?

(iii) Who is Pindarus, and what oath did he make to Cassius?
How does Pindarus respond to Cassius's command?

(iv) How does this moment reflect Cassius's character and his state of mind?
What earlier events in the play lead to this point?

(v) Do you think Cassius's actions in this scene are justified?
Support your answer with reference to Cassius's relationship with Brutus and the events of the play.

Ans :

(i) Cassius is speaking to Pindarus, his servant. The situation occurs during the battle of Philippi, where Cassius believes his forces are defeated and that Titinius, his best friend, has been captured.
By saying, "O, coward that I am, to live so long, to see my best friend ta'en before my face," Cassius laments his perceived failure and inability to protect Titinius, blaming himself for his cowardice.

(ii) "Come now, keep thine oath" refers to the promise Pindarus made to obey Cassius's commands after Cassius spared his life in Parthia.
Cassius calls the weapon "this good sword that ran through Caesar's bowels" to highlight the irony that the same sword used to kill Caesar will now be used to end his own life.

(iii) Pindarus is a servant whom Cassius captured in Parthia and spared, in exchange for an oath of loyalty.
Pindarus reluctantly follows Cassius's command and kills him with the sword, after which he flees, declaring himself a free man.

(iv) This moment reflects Cassius's despair and his impulsive nature. He is overcome with guilt, fear, and a sense of failure, leading him to take his own life.
Earlier events, such as the assassination of Caesar, the conspirators' fallout, and the ongoing civil war, culminate in this tragic moment, where Cassius misinterprets the situation and acts out of hopelessness.

(v) Cassius's actions are unjustified as they result from a misunderstanding about Titinius's capture. His impulsiveness causes him to take his life unnecessarily.
This moment also reveals his overwhelming guilt and despair, as he feels responsible for the perceived failure of their cause, making his reaction tragic but relatable.

19. Read the following extract and answer the questions that follow:
Titinius:
No, this was he, Messala,
But Cassius is no more. O setting sun,
As in thy red rays thou dost sink to-night,
So in his red blood Cassius' day is set;
The sun of Rome is set! Our day is gone;
Clouds, dews, and dangers come; our deeds are done!
Mistrust of my success hath done this deed.

(i) What does Titinius mean by "Cassius is no more"?
Explain "O setting sun, as in thy red rays thou dost sink to-night."
What does Titinius imply by "The sun of Rome is set"?

(ii) How does Titinius relate Cassius's death to mistrust?
What does he mean by "Mistrust of my success hath done this deed"?
How does this moment reflect the theme of miscommunication?

(iii) How does this extract highlight the loyalty of Titinius to Cassius?
What earlier actions in the play demonstrate Titinius's dedication?

(iv) How does the imagery of the setting sun enhance the tone of this moment?

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What does this reveal about his philosophical outlook as the battle approaches?

(v) Do you think Brutus and Cassius's acceptance of the possible outcomes of the battle demonstrates strength or resignation?
Support your answer with reference to their characters and the events of the play.

Ans :

(i) "Forever and forever farewell, Brutus" means that Cassius believes this parting may be their last, acknowledging the potential finality of the moment.
By "If we do meet again, we'll smile indeed; if not, 'tis true this parting was well made," Cassius expresses hope for a reunion but accepts that their farewell is heartfelt and appropriate given the circumstances.
"O, that a man might know the end of this day's business ere it come!" reflects Brutus's wish to foresee the outcome of the battle, lamenting the uncertainty of their fate.

(ii) This exchange reflects the gravity of the situation, as Brutus and Cassius confront the possibility of their deaths and the end of their cause.
By "it sufficeth that the day will end, and then the end is known," Brutus accepts that the outcome will reveal itself with time, emphasizing his stoic approach to uncertainty.
This moment highlights their acceptance of the unpredictability of battle and their resolve to face whatever comes with dignity.

(iii) The farewell reflects their bond and mutual respect, as both express their esteem and appreciation for each other despite the challenges they have faced.
Earlier moments, such as their reconciliation after their argument and their collaboration in leading the conspiracy, demonstrate their loyalty and shared purpose.

(iv) Brutus's reflection on the uncertainty of the day reflects the theme of fate versus free will, as he acknowledges the limits of human control while embracing his agency in facing the battle.
This reveals his philosophical outlook as stoic and resigned, focusing on enduring the moment rather than attempting to change the inevitable.

(v) Brutus and Cassius's acceptance of the possible outcomes of the battle demonstrates strength, as they confront uncertainty with courage and maintain their resolve to uphold their principles.
Their acceptance also reflects resignation, as they acknowledge the consequences of their actions and the inevitability of their choices leading to this moment.

SCENE 2

15. Read the following extract and answer the questions that follow:
Brutus:
Ride, ride, Messala, ride, and give these bills
Unto the legions on the other side!

(i) What does Brutus instruct Messala to do in this extract?
What does "give these bills unto the legions on the other side" imply?
Explain How does the urgency in Brutus's tone reflect the situation?

(ii) How does Brutus's instruction highlight his leadership in the midst of battle?
What does this reveal about his ability to coordinate and strategize during critical moments?
How does Messala's role support Brutus's command?

(iii) How does this moment reflect the tension and stakes of the battle?
What earlier moments in the play foreshadow this urgency and Brutus's leadership under pressure?

(iv) How does Brutus's reliance on Messala and the legions reflect the theme of trust and collaboration?
What does this reveal about the challenges of leading in a divided and chaotic environment?

(v) Do you think Brutus's decision to act quickly in this moment is effective?
Support your answer with reference to the dynamics of the battle and his leadership style.

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Ans :

(i) Brutus instructs Messala to deliver important messages ("bills") to the legions on the other side of the battlefield, ensuring coordination among their forces.
"Give these bills unto the legions on the other side" implies that Brutus is sending strategic instructions to his troops positioned elsewhere.
The urgency in Brutus's tone reflects the

Titinius's situation results in an unnecessary tragedy.

(iii) This moment highlights the tragedy of Cassius's death as a result of a misjudgment born from mistrust and despair.
Earlier, Cassius mistakenly believed that Titinius had been captured by the enemy, leading him to take his own life in a moment of impulsive hopelessness.

(iv) Messala's speech adds a tone of sorrow and reflection, emphasizing the devastating consequences of mistrust and misjudgment.
The speech suggests that error and mistrust, once conceived, lead to irreversible consequences, as seen in the death of Cassius and the crumbling of the conspirators' cause.

(v) Cassius's mistrust was not justified, as it was based on a misunderstanding of Titinius's situation. His impulsiveness and inability to verify the facts highlight his tragic flaw.
While his fears reflect his deep sense of responsibility for their cause, his lack of trust ultimately undermines the unity and strength of the conspirators.

21. Read the following extract and answer the questions that follow:
Brutus:
Are yet two Romans living such as these?
The last of all the Romans, fare thee well!
It is impossible that ever Rome
Should breed thy fellow. Friends, I owe more tears
To this dead man than you shall see me pay.

(i) Who is Brutus referring to in this extract, and what has happened to him?
What does Brutus mean by "The last of all the Romans, fare thee well"?
Explain "I owe more tears to this dead man than you shall see me pay."

(ii) How does Brutus express his grief in this extract?
What does Brutus mean by "It is impossible that ever Rome should breed thy fellow"?
How does this moment reflect Brutus's sense of loss and admiration?

(iii) How does Brutus's reaction highlight his Stoic philosophy?
What earlier moments in the play demonstrate Brutus's approach to grief and emotion?

(iv) How does this moment foreshadow Brutus's own fate?
What does this reveal about Brutus's values and priorities as a leader?

(v) Do you think Brutus's expression of grief in this extract is genuine?
Support your answer with reference to Brutus's character and his relationship with the person he mourns.

Ans :

(i) Brutus is referring to Cassius, who has died by suicide after mistakenly believing that their side had lost the battle.
By "The last of all the Romans, fare thee well," Brutus means that Cassius embodies the ideals of Roman virtue and honor, and no one will ever equal his character.
"I owe more tears to this dead man than you shall see me pay" indicates that Brutus feels deep sorrow but will not openly display it, reflecting his restrained nature.

(ii) Brutus expresses his grief with solemnity and respect, highlighting his admiration for Cassius's qualities as a noble Roman.
"It is impossible that ever Rome should breed thy fellow" means that Cassius was unique in his loyalty and values, and no one will ever match his greatness.
This moment reflects Brutus's deep sense of loss and his recognition of Cassius's importance, both as a friend and as an ally in their shared cause.

(iii) Brutus's restrained reaction highlights his adherence to Stoic philosophy, which emphasizes emotional control and rationality in the face of adversity.
Earlier moments, such as his response to Portia's death, demonstrate Brutus's ability to suppress his grief and prioritize his duties over personal emotions.

(iv) This moment foreshadows Brutus's own death, as he too will choose suicide to preserve his honor rather than face defeat or capture.
It reveals Brutus's unwavering commitment to his values and his belief in maintaining dignity and integrity, even at the cost of his life.

(v) Brutus's expression of grief is genuine, as he openly acknowledges his sorrow and admiration for Cassius, despite suppressing outward displays of emotion.
His relationship with Cassius, though strained at times, was built on mutual respect and loyalty, making this loss particularly poignant for Brutus.

NODIA

22. Read the following extract and answer the questions that follow:

Titinius:

O Cassius, Brutus gave the word too early,
Who, having some advantage on Octavius,
Took it too eagerly. His soldiers fell to spoil,
Whilst we by Antony are all enclosed.

(i) What does Titinius mean by "Brutus gave the word too early"?
What is implied by "His soldiers fell to spoil"?
Explain "Whilst we by Antony are all enclosed."

(ii) How does Titinius describe the consequences of Brutus's decision during the battle?
What does this reveal about the coordination and communication among the conspirators?
How does this moment heighten the tension of the scene?

(iii) How does this extract reflect the challenges of leadership and decision-making in battle?
What earlier moments in the play foreshadow Brutus's tendency to act impulsively in critical situations?

(iv) How does this moment reflect the theme of loyalty and the fragility of alliances?
What does it reveal about the dynamics between Brutus, Cassius, and their forces?

(v) Do you think Titinius's criticism of Brutus's decision is fair?
Support your answer with reference to Brutus's leadership style and the context of the battle.

Ans :

(i) "Brutus gave the word too early" means that Brutus prematurely ordered an attack, disrupting the timing of their strategy.
"His soldiers fell to spoil" implies that Brutus's troops became distracted by looting instead of maintaining discipline and focus on the battle.
"Whilst we by Antony are all enclosed" suggests that Antony's forces surrounded Cassius's troops while Brutus's soldiers were preoccupied, leaving them vulnerable.

(ii) Titinius describes the consequences of Brutus's decision as a breakdown in coordination, where Brutus's soldiers lost focus and Cassius's forces were surrounded.
This reveals a lack of effective communication and unity among the conspirators, highlighting the challenges of maintaining cohesion in battle.
This moment heightens the tension by showing the dire consequences of missteps and the precarious position of the conspirators' forces.

(iii) This extract reflects the challenges of leadership and decision-making, as Brutus's premature action undermines their strategic advantage.
Earlier moments, such as Brutus's decision to allow Antony to speak at Caesar's funeral, foreshadow his tendency to act based on principle or emotion rather than careful planning.

(iv) This moment reflects the theme of loyalty and the fragility of alliances, as Brutus's actions unintentionally weaken their forces and strain their unity.
It reveals the dynamics of miscommunication and conflicting leadership styles between Brutus and Cassius, contributing to their downfall.

(v) Titinius's criticism of Brutus's decision is fair, as the premature attack and lack of discipline among his troops directly contribute to their vulnerable position.
However, Brutus's leadership style, rooted in honor and idealism, suggests that his actions, while flawed, were motivated by genuine belief in the righteousness of their cause.

23. Read the following extract and answer the questions that follow:

Cassius:

Titinius, if thou lovest me,
Mount thou my horse and hide thy spurs in him
Till he have brought thee up to yonder troops
And here again, that I may rest assured
Whether yond troops are friend or enemy.

(i) What does Cassius mean by "Mount thou my horse and hide thy spurs in him"?
Why does Cassius ask Titinius to ride to "yond troops"?
Explain "That I may rest assured whether yond troops are friend or enemy."

(ii) How does this moment reflect Cassius's concern for the uncertainty of the battlefield?
What does Cassius's request reveal about his leadership and reliance on Titinius?
How does this moment build tension in the scene?

(iii) How does Shakespeare use this moment to highlight the chaos and unpredictability of war?
What earlier events in the play foreshadow the challenges Cassius faces in this moment?

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(iv) How does this moment reflect the theme of trust and loyalty in the play?
What does it reveal about the relationship between Cassius and Titinius?

(v) Do you think Cassius's decision to send Titinius was wise?
Support your answer with reference to his leadership style and the risks involved.

Ans :

(i) "Mount thou my horse and hide thy spurs in him" means that Cassius instructs Titinius to ride his horse swiftly and with urgency.
Cassius asks Titinius to ride to "yond troops" to determine whether the approaching soldiers are allies or enemies.
"That I may rest assured whether yond troops are friend or enemy" reflects Cassius's need for clarity about the identity and intentions of the troops nearby.

(ii) This moment reflects Cassius's concern for the uncertainty and danger of the battlefield, as he seeks to verify the allegiance of the approaching troops.
Cassius's request reveals his reliance on Titinius as a trusted ally and his cautious leadership in prioritizing information before making decisions.
This moment builds tension by emphasizing the high stakes and the potential for misjudgment in the chaotic environment of the battle.

(iii) Shakespeare uses this moment to highlight the chaos and unpredictability of war, as even experienced leaders like Cassius are unsure of the situation on the battlefield.
Earlier events, such as the conspirators' initial success followed by their strategic missteps, foreshadow the challenges and uncertainty Cassius faces in this moment.

(iv) This moment reflects the theme of trust and loyalty, as Cassius entrusts Titinius with an important task that could determine their next move in the battle.
It reveals the strong bond between Cassius and Titinius, as Cassius depends on Titinius's bravery and judgment to navigate the uncertainties of war.

(v) Cassius's decision to send Titinius was a reasonable choice, as gaining information about the approaching troops was crucial to making an informed decision.
However, the risks involved, including the potential for Titinius's capture or harm, highlight the difficult choices leaders must make in high-pressure situations.

24. Read the following extract and answer the questions that follow:
Pindarus:
Titinius is enclosed round about
With horsemen that make to him on the spur,
Yet he spurs on. Now they are almost on him.
Now Titinius! Now some light. O, he lights too.
He's ta'en.
And hark, they shout for joy.

(i) What does Pindarus mean by "Titinius is enclosed round about with horsemen"?
What does "He's ta'en" imply about Titinius's fate?
Explain "And hark, they shout for joy."

(ii) How does Pindarus describe the unfolding events involving Titinius?
What does this reveal about the challenges of interpreting events during the chaos of battle?
How does this moment heighten the tension for Cassius and the audience?

(iii) How does this extract reflect the theme of miscommunication and its consequences?
What earlier events in the play foreshadow the impact of misinterpretation on critical decisions?

(iv) How does this moment reflect the loyalty and risks associated with Titinius's mission?
What does it reveal about the pressures faced by those supporting Cassius and Brutus?

(v) Do you think Pindarus's interpretation of Titinius's capture was justified based on what he observed?
Support your answer with reference to the challenges of war and the play's themes of perception and reality.

Ans :

(i) "Titinius is enclosed round about with horsemen" means that Titinius is surrounded by riders who approach him rapidly.
"He's ta'en" implies that Titinius has been captured by the approaching horsemen, leading to Pindarus's assumption of defeat.
"And hark, they shout for joy" suggests that Pindarus interprets the horsemen's cheers as a celebration of capturing Titinius, further fueling his misinterpretation.

(ii) Pindarus describes the unfolding events with urgency and emotion, as he observes Titinius being surrounded and seemingly captured.

NODIA

(iv) How does Brutus's reflection on "slaying" highlight his weariness and disillusionment? What does this reveal about the toll of war and betrayal on his character?

(v) Do you think Brutus's resolve in this moment reflects strength or resignation? Support your answer with reference to his character and the events leading to this scene.

Ans :

(i) "Come, poor remains of friends, rest on this rock" means that Brutus acknowledges the few allies he has left and invites them to rest as they face the reality of their situation.
Clitus's statement, "Statilius showed the torchlight, but, my lord, he came not back," suggests that Statilius signaled success but has likely been captured or killed, adding to their losses.
"Slaying is the word; it is a deed in fashion" reflects Brutus's somber acknowledgment of the death and violence surrounding them, expressing his weariness and acceptance of their grim reality.

(ii) Brutus addresses the dwindling number of his allies with a calm and resigned demeanor, focusing on providing solace rather than showing despair.
His tone reveals his weariness and stoic acceptance of their situation, as he tries to maintain composure in the face of mounting losses.
Clitus's report heightens the tension by underscoring the precariousness of their position and the likelihood of further losses.

(iii) This extract reflects the themes of loyalty and sacrifice, as Brutus and his remaining allies stand together despite their dwindling numbers and dire circumstances.
Earlier moments, such as the deaths of Cassius and Titinius and the betrayal by allies like Antony, foreshadow the increasing isolation and challenges Brutus faces here.

(iv) Brutus's reflection on "slaying" highlights his disillusionment with the violence and loss surrounding him, as he acknowledges the pervasive nature of death in their cause.
This reveals the toll of war and betrayal on his character, as he grapples with the consequences of his decisions and the fragility of his ideals.

(v) Brutus's resolve in this moment reflects a combination of strength and resignation. His ability to remain composed and provide guidance demonstrates strength, while his acknowledgment of their grim reality shows acceptance of their likely defeat.
This duality aligns with his stoic philosophy and his role as a leader who remains committed to his principles, even as circumstances grow increasingly dire.

35. Read the following extract and answer the questions that follow:
Clitus:
What ill request did Brutus make to thee?
Dardanus:
To kill him, Clitus. Look, he meditates.
Clitus:
Now is that noble vessel full of grief,
That it runs over even at his eyes.
Brutus:
Come hither, good Volumnius. List a word.

(i) What does Clitus mean by "What ill request did Brutus make to thee"?
What does Dardanus mean by "To kill him, Clitus"?
Explain "Now is that noble vessel full of grief, that it runs over even at his eyes."

(ii) How does Clitus and Dardanus's conversation reflect their concern for Brutus?
What does this reveal about Brutus's state of mind?
How does this moment highlight the emotional toll of the battle on Brutus?

(iii) How does Shakespeare use this moment to reflect the themes of honor and loyalty?
What earlier events in the play foreshadow Brutus's request and his emotional state?

(iv) How does Brutus's behavior reflect his stoic philosophy and his struggle to reconcile his ideals with his circumstances?
What does his call to Volumnius suggest about his priorities and relationships in this moment?

(v) Do you think Brutus's decision to seek help in ending his life reflects strength, despair, or a combination of both?
Support your answer with reference to his character and the themes of the play.

Ans :

(i) "What ill request did Brutus make to thee?" means that Clitus is shocked and curious about the nature of Brutus's unusual and grave request.

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(iv) This extract reflects the theme of trust and its breakdown, as Cassius's mistrust and misjudgment lead to his tragic demise.
It reveals the emotional toll of the battle, as both Cassius and Titinius struggle with the weight of their decisions and the chaos surrounding them.

(v) Cassius's death was likely inevitable given his character and the circumstances, as his tendency toward mistrust and emotional impulsiveness made him vulnerable to despair.
The play's exploration of fate, misjudgment, and honor underscores how Cassius's actions, though influenced by external chaos, were rooted in his internal conflicts and values.

26. Read the following extract and answer the questions that follow:
Messala:
Seek him, Titinius, whilst I go to meet
The noble Brutus, thrusting this report
Into his ears. I may say "thrusting it,"
For piercing steel and darts envenomed
Shall be as welcome to the ears of Brutus
As tidings of this sight.

(i) What does Messala mean by "Seek him, Titinius, whilst I go to meet the noble Brutus"?
What does Messala imply by "thrusting this report into his ears"?
Explain "For piercing steel and darts envenomed shall be as welcome to the ears of Brutus as tidings of this sight."

(ii) How does Messala describe the impact of delivering the news to Brutus?
What does this reveal about the gravity of the situation?
How does this moment reflect the emotional toll of the battle on Messala and Titinius?

(iii) How does Shakespeare use metaphor in this passage to emphasize the weight of Cassius's death?
What earlier moments in the play foreshadow the emotional consequences of the conspirators' actions?

(iv) How does this moment reflect the themes of loyalty and the burden of leadership?
What does it reveal about the relationships and responsibilities among the conspirators?

(v) Do you think Messala's approach to delivering the news to Brutus is appropriate given the circumstances?
Support your answer with reference to Brutus's character and the challenges of leadership during war.

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Ans :

(i) "Seek him, Titinius, whilst I go to meet the noble Brutus" means Messala instructs Titinius to find Cassius while he goes to inform Brutus of the tragedy.
By "thrusting this report into his ears," Messala implies that delivering the news to Brutus will be as painful as forcing a weapon into him.
"For piercing steel and darts envenomed shall be as welcome to the ears of Brutus as tidings of this sight" means that Brutus will find the news of Cassius's death as devastating as being physically wounded.

(ii) Messala describes the impact of delivering the news to Brutus as agonizing, emphasizing the emotional and psychological pain it will cause.
This reveals the gravity of the situation, as the loss of Cassius represents both a personal and strategic blow to their cause.
This moment reflects the emotional toll of the battle, as both Messala and Titinius grapple with the weight of the tragic events unfolding around them.

(iii) Shakespeare uses metaphor, comparing the news to "piercing steel and darts envenomed," to emphasize the devastating emotional impact of Cassius's death on Brutus.
Earlier moments, such as the conspirators' internal conflicts and the chaos of their strategy, foreshadow the emotional consequences of their decisions and the inevitable losses they face.

(iv) This moment reflects the themes of loyalty and the burden of leadership, as Messala and Titinius navigate the responsibility of conveying difficult news and maintaining their cause.
It reveals the deep bonds and mutual respect among the conspirators, as well as the heavy emotional responsibilities borne by their leaders.

(v) Messala's approach to delivering the news is appropriate, as he recognizes the emotional impact it will have on Brutus and prepares himself for the difficult task.
Brutus's stoic character and commitment to their cause suggest he will process the

news with dignity, but the loss of Cassius underscores the immense strain of leadership during war.

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27. Read the following extract and answer the questions that follow:
Titinius:
Thy Brutus bid me give it thee, and I
Will do his bidding.-Brutus, come apace,
And see how I regarded Caius Cassius.-
By your leave, gods, this is a Roman's part.
Come, Cassius' sword, and find Titinius' heart!

(i) What does Titinius mean by "Thy Brutus bid me give it thee"?
What does Titinius imply by "And see how I regarded Caius Cassius"?
Explain "By your leave, gods, this is a Roman's part."

(ii) How does Titinius express his grief over Cassius's death in this extract?
What does Titinius's use of Cassius's sword symbolize?
How does this moment reflect the bond between Titinius and Cassius?

(iii) How does Shakespeare use this moment to highlight the themes of honor and loyalty in Roman culture?
What earlier moments in the play foreshadow Titinius's actions?

(iv) How does this extract reflect the personal and collective toll of the battle on the conspirators?
What does Titinius's decision reveal about his values and his perception of his role?

(v) Do you think Titinius's decision to end his life was inevitable given the circumstances?
Support your answer with reference to his loyalty to Cassius and the broader themes of the play.

Ans :

(i) "Thy Brutus bid me give it thee" means that Brutus had tasked Titinius with a responsibility or a symbolic action related to Cassius.
"And see how I regarded Caius Cassius" implies that Titinius is about to demonstrate the depth of his respect and loyalty to Cassius.
"By your leave, gods, this is a Roman's part" reflects Titinius's belief in the Roman ideal of honor, as he prepares to take his life to uphold his loyalty and dignity.

(ii) Titinius expresses his grief by blaming himself for Cassius's death and choosing to join him in death as a final act of loyalty and solidarity.
His use of Cassius's sword symbolizes his respect for Cassius and his acceptance of the Roman tradition of using the sword as a means of honorable death.
This moment reflects the profound bond between Titinius and Cassius, as Titinius cannot bear to live after witnessing Cassius's demise.

(iii) Shakespeare uses this moment to highlight the themes of honor and loyalty in Roman culture, where death is often seen as preferable to dishonor or failure.
Earlier moments, such as the conspirators' commitment to their cause and Brutus's stoic philosophy, foreshadow the emphasis on honor that drives Titinius's actions.

(iv) This extract reflects the personal and collective toll of the battle, as the conspirators face the emotional weight of their choices and the loss of their comrades.
Titinius's decision reveals his unwavering loyalty to Cassius and his adherence to the Roman ideals of honor, even at the cost of his own life.

(v) Titinius's decision to end his life seems inevitable given the circumstances, as his loyalty to Cassius and the guilt he feels over the misunderstanding that led to Cassius's death drive his actions.
The broader themes of the play, including loyalty, honor, and the consequences of political ambition, underscore the tragic inevitability of Titinius's choice.

28. Read the following extract and answer the questions that follow:
Brutus:
His funerals shall not be in our camp,
Lest it discomfort us.-Lucilius, come.-
And come, young Cato. Let us to the field.-
Labeo and Flavius, set our battles on.
'Tis three o'clock, and, Romans, yet ere night
We shall try fortune in a second fight.

(i) Why does Brutus say "His funerals shall not be in our camp"?
What does Brutus mean by "Lest it discomfort us"?
Explain "We shall try fortune in a second fight."

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(ii) How does Brutus's decision to avoid holding the funeral in the camp reflect his leadership priorities?
What does his command to "set our battles on" reveal about his approach to the battle?
How does this moment highlight the urgency of their situation?

(iii) How does this extract reflect the emotional toll of war on Brutus and his forces?
What earlier moments in the play foreshadow Brutus's determination to press forward despite setbacks?

(iv) How does Brutus's tone in this extract reflect his stoic philosophy and focus on duty?
What does this reveal about his leadership in the face of loss and uncertainty?

(v) Do you think Brutus's decision to prioritize the battle over mourning is justified?
Support your answer with reference to his role as a leader and the challenges his forces face.

Ans :

(i) Brutus says "His funerals shall not be in our camp" to ensure that the soldiers are not demoralized by the sight of a funeral within their ranks.
"Lest it discomfort us" means that Brutus fears the emotional impact of mourning on the morale and focus of his troops as they prepare for another battle.
"We shall try fortune in a second fight" indicates that Brutus is determined to face the enemy again and test their chances in a decisive battle.

(ii) Brutus's decision to avoid holding the funeral in the camp reflects his leadership priorities, as he focuses on maintaining morale and ensuring his forces remain battle-ready.
His command to "set our battles on" reveals his commitment to taking swift and decisive action, emphasizing preparation and resolve in the face of adversity.
This moment highlights the urgency of their situation, as Brutus and his forces must act quickly to address the unfolding events of the battle.

(iii) This extract reflects the emotional toll of war on Brutus and his forces, as they must suppress their grief and focus on the demands of leadership and survival.
Earlier moments, such as Brutus's stoic response to Portia's death and his handling of the conspirators' internal conflicts, foreshadow his determination to press forward despite setbacks.

(iv) Brutus's tone reflects his stoic philosophy, as he prioritizes duty and action over personal emotions, focusing on the broader needs of his forces.
This reveals his leadership in the face of loss and uncertainty, as he remains composed and resolute in guiding his troops through the challenges of war.

(v) Brutus's decision to prioritize the battle over mourning is justified in the context of his role as a leader, as maintaining morale and focus is critical for their survival.
However, it also underscores the harsh realities of war, where emotional sacrifices are often necessary to achieve strategic goals, highlighting the complexity of Brutus's position.

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SCENE 4

29. Read the following extract and answer the questions that follow:
Cato:
What bastard doth not? Who will go with me?
I will proclaim my name about the field.
I am the son of Marcus Cato, ho!
A foe to tyrants and my country's friend.
I am the son of Marcus Cato, ho!

(i) What does Cato mean by "What bastard doth not? Who will go with me?"
Why does Cato proclaim, "I am the son of Marcus Cato, ho"?
Explain "A foe to tyrants and my country's friend."

(ii) How does Cato express his pride and resolve in this extract?
What does his declaration reveal about his sense of identity and duty?
How does this moment reflect the intensity of the battle?

(iii) How does Shakespeare use Cato's speech to highlight themes of honor and legacy?
What earlier moments in the play emphasize similar values of loyalty and resistance to tyranny?

(iv) How does this extract reflect Cato's belief in self-sacrifice and commitment to Rome's ideals?
What does this reveal about the influence of his father's legacy on his actions?

This reveals Lucilius's deep understanding of Brutus's character, as he recognizes Brutus's unwavering adherence to his principles.

(v) Lucilius's belief that Brutus's death would preserve his honor is consistent with Brutus's ideals, as Brutus values dignity and moral integrity above all else.
However, some might argue that Brutus's death represents the failure of his cause, as his rigid adherence to his principles prevents him from adapting to the complexities of leadership and survival.

32. Read the following extract and answer the questions that follow:
Antony:
This is not Brutus, friend, but I assure you,
A prize no less in worth keep this man safe;
Give him all kindness I had rather have
Such men my friends than enemies. Go on,
And see whether Brutus be alive or dead;
And bring us word unto Octavius' tent
How everything is chanced.

(i) Who is Antony speaking to, and who is the "man" he refers to?
What does Antony mean by "A prize no less in worth"?
Explain "I had rather have such men my friends than enemies."

(ii) How does Antony treat the man who has been captured?
What does this reveal about Antony's leadership style?
Why does Antony want confirmation of Brutus's status?

(iii) How does this moment reflect Antony's pragmatism and ability to value loyalty?
What earlier events in the play highlight Antony's understanding of human behavior?

(iv) How does this extract foreshadow the eventual outcome of Antony and Octavius's rise to power?
What does Antony's approach to enemies and allies reveal about his long-term strategy?

(v) Do you think Antony's actions in this moment are motivated by kindness or strategy?
Support your answer with reference to his character and earlier actions in the play.

Ans :

(i) Antony is speaking to a soldier about Lucilius, who has been captured while pretending to be Brutus to protect him.
By "A prize no less in worth," Antony acknowledges Lucilius's loyalty and bravery, suggesting that such qualities make him valuable even as a captive.
"I had rather have such men my friends than enemies" means that Antony recognizes the importance of having loyal and courageous individuals as allies rather than adversaries.

(ii) Antony orders that Lucilius be treated with kindness and respect, ensuring his safety despite being an enemy.
This reveals Antony's pragmatic leadership style, as he values loyalty and seeks to convert potential threats into allies.
Antony wants confirmation of Brutus's status to determine the outcome of the battle and assess the future of the conflict.

(iii) This moment reflects Antony's pragmatism and his ability to value loyalty, even in enemies, as a tool for consolidating power.
Earlier events, such as Antony's manipulation of the Roman crowd during Caesar's funeral, demonstrate his understanding of human behavior and his skill in turning situations to his advantage.

(iv) This extract foreshadows Antony and Octavius's rise to power, as Antony's strategic approach to enemies and allies ensures stability in their rule.
Antony's approach reveals his long-term strategy of building alliances and neutralizing threats through diplomacy and respect, rather than brute force alone.

(v) Antony's actions in this moment are motivated more by strategy than kindness. His decision to spare Lucilius reflects his desire to gain loyal followers and reduce opposition.
However, his recognition of Lucilius's bravery also highlights Antony's ability to appreciate and reward admirable qualities, even in his adversaries, further showcasing his political acumen.

33. Read the following extract and answer the questions that follow:
Antony:
This is not Brutus, friend, but I assure you,
A prize no less in worth. Keep this man safe.
Give him all kindness. I had rather have
Such men my friends than enemies. Go on,
And see whe'er Brutus be alive or dead,
And bring us word unto Octavius' tent
How everything is chanced.

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(ii) Lucilius expresses his loyalty to Brutus by risking his life to impersonate him, demonstrating his willingness to protect Brutus at all costs.
By comparing Cato's death to Titinius's bravery, Lucilius honors their courage and sacrifices for the republican cause, highlighting their shared dedication.
This moment reflects the chaos and sacrifices of the battle, as individuals make ultimate sacrifices for their ideals and comrades.

(iii) Shakespeare uses Lucilius's declaration to highlight themes of loyalty and deception, as Lucilius's act of impersonation is both a gesture of allegiance and a tactical maneuver.
Earlier moments, such as Lucilius's steadfast support for Brutus during internal conflicts and his role in maintaining morale, demonstrate his commitment to their cause.

(iv) This extract reflects the theme of honor, as Lucilius's actions embody the Roman ideals of loyalty, bravery, and self-sacrifice for the greater good.
Lucilius's willingness to risk his life reveals his deep respect for Brutus and his dedication to preserving the dignity and integrity of their mission.

(v) Lucilius's decision to impersonate Brutus demonstrates both selflessness and strategy, as it reflects his devotion to Brutus while serving as a tactical effort to mislead the enemy.
This act aligns with the play's themes of sacrifice and duty, emphasizing the lengths to which individuals will go to protect their comrades and uphold their ideals.

31. Read the following extract and answer the questions that follow:
Lucilius:
Safe, Antony; Brutus is safe enough:
I dare assure thee that no enemy
Shall ever take alive the noble Brutus:
The gods defend him from so great a shame!
When you do find him, or alive or dead,
He will be found like Brutus, like himself.

(i) What does Lucilius mean by "Brutus is safe enough"?
What does Lucilius mean by "No enemy shall ever take alive the noble Brutus"?
Explain "He will be found like Brutus, like himself."

(ii) How does Lucilius describe Brutus's honor in this extract?
What does the phrase "The gods defend him from so great a shame" imply about Brutus's values?
How does Lucilius's loyalty reflect his relationship with Brutus?

(iii) How does this moment reflect the theme of honor and loyalty?
What earlier events in the play demonstrate Brutus's commitment to these values?

(iv) How does Lucilius's speech foreshadow the fate of Brutus?
What does this reveal about Lucilius's perception of Brutus's character?

(v) Do you agree with Lucilius's belief that Brutus's death would preserve his honor?
Support your answer with reference to Brutus's actions and his ideals in the play.

Ans :

(i) Lucilius assures Antony that Brutus is safe, either in a physical sense or in terms of his honor being intact.
By "No enemy shall ever take alive the noble Brutus," Lucilius implies that Brutus would rather die than be captured, preserving his dignity.
"He will be found like Brutus, like himself" suggests that Brutus will remain true to his principles, whether alive or dead, embodying his sense of honor.

(ii) Lucilius highlights Brutus's honor by asserting that he would never surrender to his enemies, valuing his principles over survival.
The phrase "The gods defend him from so great a shame" reflects Brutus's commitment to maintaining his dignity, even in the face of defeat.
Lucilius's loyalty to Brutus is evident as he defends Brutus's honor and shows unwavering respect for his character.

(iii) This moment underscores the themes of honor and loyalty, as Lucilius upholds Brutus's values and refuses to allow his legacy to be tarnished.
Earlier in the play, Brutus demonstrates his commitment to honor through his decision to assassinate Caesar for what he believes is the greater good of Rome, despite the personal cost.

(iv) Lucilius's speech foreshadows Brutus's death, as it implies that Brutus will choose suicide over capture to protect his honor.

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This reveals the challenges of interpreting events during the chaos of battle, where visibility and context are often limited.
This moment heightens the tension for Cassius and the audience, as Pindarus's report suggests the imminent collapse of their efforts.

(iii) This extract reflects the theme of miscommunication and its consequences, as Pindarus's assumption about Titinius's fate leads to a tragic misunderstanding.
Earlier events, such as Brutus's premature attack and the conspirators' failure to fully anticipate Antony's response, foreshadow the impact of misinterpretation on critical outcomes.

(iv) This moment reflects the loyalty and risks associated with Titinius's mission, as he willingly undertakes a dangerous task to support Cassius.
It reveals the immense pressures faced by those supporting Cassius and Brutus, as they navigate the unpredictable and perilous dynamics of battle.

(v) Pindarus's interpretation of Titinius's capture was understandable based on what he observed, as the cheering horsemen and surrounding riders suggested a defeat.
However, the challenges of war, including limited visibility and the complexity of events, highlight the theme of perception versus reality and the consequences of acting on incomplete information.

25. Read the following extract and answer the questions that follow:

Titinius:
No, this was he, Messala,
But Cassius is no more. O setting sun,
As in thy red rays thou dost sink to night,
So in his red blood Cassius' day is set.
The sun of Rome is set. Our day is gone;
Clouds, dews, and dangers come. Our deeds are done.
Mistrust of my success hath done this deed.

(i) What does Titinius mean by "Cassius is no more"?
What does the metaphor "O setting sun, as in thy red rays thou dost sink to night" signify?
Explain "Mistrust of my success hath done this deed."

(ii) How does Titinius express his grief over Cassius's death in this extract?
What does he mean by "The sun of Rome is set"?
How does this moment highlight the consequences of miscommunication?

(iii) How does Shakespeare use imagery in this passage to convey the gravity of Cassius's death?
What earlier events in the play foreshadow this tragic outcome?

(iv) How does this extract reflect the theme of trust and its breakdown among the conspirators?
What does this reveal about the emotional toll of the battle on Cassius and Titinius?

(v) Do you think Cassius's death was inevitable given the circumstances of the battle and his character?
Support your answer with reference to the play's exploration of fate, misjudgment, and honor.

Ans :

(i) "Cassius is no more" means that Cassius has died, having taken his own life after mistakenly believing that Titinius had been captured.
The metaphor "O setting sun, as in thy red rays thou dost sink to night" compares Cassius's death to the sunset, symbolizing the end of his life and his influence.
"Mistrust of my success hath done this deed" means that Cassius's premature assumption of Titinius's failure led to his tragic decision to end his own life.

(ii) Titinius expresses his grief through poetic language, comparing Cassius's death to the setting sun, emphasizing the loss of a great leader.
"The sun of Rome is set" symbolizes the fall of Cassius and the decline of their cause, as he was a central figure in their efforts.
This moment highlights the consequences of miscommunication, as Cassius's misunderstanding of Titinius's success results in his unnecessary death.

(iii) Shakespeare uses imagery of the setting sun and red blood to convey the gravity of Cassius's death and its symbolic impact on their cause.
Earlier events, such as the conspirators' failure to maintain unity and the chaotic nature of their battle strategy, foreshadow this tragic outcome.

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(i) What does Antony mean by "This is not Brutus, friend, but I assure you, a prize no less in worth"?
Why does Antony instruct his men to "Keep this man safe" and "Give him all kindness"?
Explain "I had rather have such men my friends than enemies."

(ii) How does Antony respond to the capture of Lucilius, who impersonated Brutus?
What does this reveal about Antony's attitude toward loyalty and courage?
How does Antony's decision to treat Lucilius kindly contrast with the brutality of war?

(iii) How does this moment highlight Antony's strategic thinking and leadership?
What earlier actions in the play demonstrate his ability to recognize and value admirable qualities, even in his enemies?

(iv) How does Antony's focus on finding Brutus reflect the play's themes of power and resolution?
What does this reveal about Antony's priorities as the conflict nears its conclusion?

(v) Do you think Antony's treatment of Lucilius is motivated by kindness or strategy?
Support your answer with reference to Antony's character and his role in the play.

Ans :

(i) "This is not Brutus, friend, but I assure you, a prize no less in worth" means that Antony recognizes Lucilius as a valuable individual despite not being Brutus, appreciating his loyalty and courage.
Antony instructs his men to "Keep this man safe" and "Give him all kindness" to show respect for Lucilius's bravery and loyalty, as well as to foster goodwill.
"I had rather have such men my friends than enemies" reflects Antony's appreciation for individuals with loyalty and courage, valuing them as potential allies.

(ii) Antony responds to Lucilius's capture with respect and restraint, acknowledging his loyalty and courage even though he fought for the opposing side.
This reveals Antony's attitude toward loyalty and courage as admirable traits, regardless of the person's allegiance.
Antony's decision to treat Lucilius kindly contrasts with the brutality of war, demonstrating his ability to rise above vengeance and recognize honor.

(iii) This moment highlights Antony's strategic thinking, as he sees the value in winning over honorable individuals like Lucilius rather than treating them as mere prisoners.
Earlier actions, such as Antony's manipulation of the Plebeians during Caesar's funeral, demonstrate his skill in recognizing and leveraging the qualities of others to his advantage.

(iv) Antony's focus on finding Brutus reflects the play's themes of power and resolution, as he seeks to consolidate victory and end the conflict decisively.
This reveals Antony's priorities of ensuring stability and eliminating remaining threats to his and Octavius's control of Rome.

(v) Antony's treatment of Lucilius is motivated by both kindness and strategy. His respect for Lucilius's loyalty reflects genuine admiration, but his decision to treat him kindly also serves a strategic purpose by fostering goodwill and potentially gaining an ally.
This dual motivation aligns with Antony's character as a pragmatic leader who balances respect for honor with the pursuit of power.

SCENE 5

34. Read the following extract and answer the questions that follow:
Brutus:
Come, poor remains of friends, rest on this rock.
Clitus:
Statilius showed the torchlight, but, my lord,
He came not back. He is or ta'en or slain.
Brutus:
Sit thee down, Clitus. Slaying is the word;
It is a deed in fashion. Hark thee, Clitus.

(i) What does Brutus mean by "Come, poor remains of friends, rest on this rock"?
What does Clitus mean by "Statilius showed the torchlight, but, my lord, he came not back"?
Explain "Slaying is the word; it is a deed in fashion."

(ii) How does Brutus address the dwindling number of his allies in this extract?
What does his tone reveal about his state of mind?
How does Clitus's report heighten the tension of this moment?

(iii) How does this extract reflect the themes of loyalty and sacrifice in the play?
What earlier moments foreshadow the dire circumstances Brutus and his allies face here?

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(v) Do you think Cato's decision to proclaim his identity during the battle demonstrates bravery or recklessness?
Support your answer with reference to his character and the play's themes of honor and resistance.

Ans :

(i) "What bastard doth not? Who will go with me?" means that Cato challenges others to join him in fighting bravely, suggesting that any true Roman would rise to the occasion.
"I am the son of Marcus Cato, ho" reflects Cato's pride in his lineage, emphasizing his identity as the son of a respected Roman statesman and defender of liberty.
"A foe to tyrants and my country's friend" declares Cato's allegiance to the ideals of freedom and opposition to tyranny, reinforcing his role as a loyal patriot.

(ii) Cato expresses his pride and resolve by boldly declaring his name and values, signaling his willingness to stand firm in the face of danger.
His declaration reveals a strong sense of identity and duty, rooted in his family's legacy and his commitment to Rome's republican ideals.
This moment reflects the intensity of the battle, as Cato's speech underscores the high stakes and the personal convictions driving the combatants.

(iii) Shakespeare uses Cato's speech to highlight themes of honor and legacy, emphasizing the importance of standing for principles even in the face of overwhelming odds.
Earlier moments, such as Brutus's justification for Caesar's assassination and Cassius's appeals to freedom, underscore similar values of loyalty and resistance to tyranny.

(iv) This extract reflects Cato's belief in self-sacrifice and commitment to Rome's ideals, as he proclaims his identity and prepares to fight, regardless of the risks.
It reveals the influence of his father's legacy, as Cato seeks to emulate Marcus Cato's dedication to republican values and opposition to tyranny.

(v) Cato's decision to proclaim his identity during the battle demonstrates bravery, as it reflects his courage and unwavering commitment to Rome's ideals, even at great personal risk.
However, it could also be seen as reckless, as announcing his presence on the battlefield may make him a target, highlighting the tension between honor and pragmatism in the play.

30. Read the following extract and answer the questions that follow:
Lucilius:
And I am Brutus, Marcus Brutus, I!
Brutus, my country's friend! Know me for Brutus.
O young and noble Cato, art thou down?
Why, now thou diest as bravely as Titinius
And mayst be honored, being Cato's son.

(i) What does Lucilius mean by "And I am Brutus, Marcus Brutus, I!"?
Why does Lucilius refer to Brutus as "my country's friend"?
Explain "O young and noble Cato, art thou down?"

(ii) How does Lucilius express his loyalty to Brutus in this extract?
What does Lucilius mean by comparing Cato's death to Titinius's bravery?
How does this moment reflect the chaos and sacrifices of the battle?

(iii) How does Shakespeare use Lucilius's declaration to highlight the themes of loyalty and deception?
What earlier moments in the play demonstrate Lucilius's commitment to Brutus and their cause?

(iv) How does this extract reflect the theme of honor in the play?
What does Lucilius's willingness to risk his life reveal about his values and role among the conspirators?

(v) Do you think Lucilius's decision to impersonate Brutus demonstrates selflessness or strategy?
Support your answer with reference to his loyalty to Brutus and the play's themes of sacrifice and duty.

Ans :

(i) "And I am Brutus, Marcus Brutus, I!" means that Lucilius pretends to be Brutus to mislead the enemy and protect the real Brutus.
Lucilius refers to Brutus as "my country's friend" to emphasize Brutus's dedication to the welfare of Rome and his selfless intentions in opposing Caesar.
"O young and noble Cato, art thou down?" reflects Lucilius's sorrow and admiration for Cato's bravery as he falls in battle, honoring his noble lineage.

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"To kill him, Clitus" reveals that Brutus has asked Dardanus to end his life, demonstrating Brutus's despair and acceptance of defeat.

"Now is that noble vessel full of grief, that it runs over even at his eyes" means that Brutus, once strong and honorable, is now overwhelmed with sorrow, and his emotions are visibly spilling over.

(ii) Clitus and Dardanus's conversation reflects their deep concern for Brutus, as they recognize the immense emotional burden he is carrying.

This reveals Brutus's state of mind as one of despair and resignation, as he faces the consequences of his actions and the collapse of his cause.

This moment highlights the emotional toll of the battle, as Brutus struggles with guilt, loss, and the realization of their impending defeat.

(iii) Shakespeare uses this moment to reflect the themes of honor and loyalty, as Brutus seeks to preserve his dignity even in the face of defeat, and his followers grapple with their loyalty to him.

Earlier events, such as Brutus's stoic response to Portia's death and his acknowledgment of their dwindling forces, foreshadow his eventual request to end his life.

(iv) Brutus's behavior reflects his stoic philosophy, as he seeks to maintain control over his fate and avoid capture, prioritizing honor over survival.

His call to Volumnius suggests that he values his close relationships and wishes to entrust his final moments to someone he respects and trusts.

(v) Brutus's decision to seek help in ending his life reflects a combination of strength and despair. His resolve to avoid dishonor demonstrates strength, while his inability to see a path forward reveals despair.

This duality aligns with the play's themes of loyalty, honor, and the personal sacrifices made in pursuit of ideals, highlighting the tragic complexity of Brutus's character.

36. Read the following extract and answer the questions that follow:

Brutus:
Why this, Volumnius:
The ghost of Caesar hath appeared to me
Two several times by night—at Sardis once
And this last night here in Philippi fields.
I know my hour is come.

(i) What does Brutus mean by "The ghost of Caesar hath appeared to me"?

What significance does "Two several times by night—at Sardis once and this last night here in Philippi fields" hold?

Explain "I know my hour is come."

(ii) How does Brutus interpret the appearances of Caesar's ghost?

What does this reveal about his state of mind as the battle concludes?

How does this moment reflect Brutus's acceptance of fate?

(iii) How does Shakespeare use the ghost of Caesar to emphasize the themes of guilt and inevitability in the play?

What earlier moments foreshadow this confrontation with the ghost and its impact on Brutus?

(iv) How does Brutus's acknowledgment of his "hour" reflect his stoic philosophy and belief in fate?

What does this reveal about his understanding of his role in the events following Caesar's assassination?

(v) Do you think Brutus's belief in the ghost as a harbinger of his death reflects superstition, guilt, or a combination of both?

Support your answer with reference to his character and the play's themes of morality and consequence.

Ans :

(i) "The ghost of Caesar hath appeared to me" means that Brutus has experienced visions of Caesar's ghost, which he interprets as a supernatural sign or warning.

"Two several times by night—at Sardis once and this last night here in Philippi fields" emphasizes the recurring nature of the ghost's appearances, linking them to key moments of reflection and crisis for Brutus.

"I know my hour is come" reflects Brutus's belief that the ghost's appearance signifies the inevitability of his death and the culmination of his fate.

(ii) Brutus interprets the appearances of Caesar's ghost as an omen of his impending death, signifying divine or fateful retribution for his role in Caesar's assassination.

This reveals Brutus's resigned and reflective state of mind, as he faces the consequences of

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Brutus's final act and its significance?

(iv) How does Strato's perspective on Brutus's death highlight the contrast between Brutus's values and those of the victors? What does this reveal about the legacy Brutus leaves behind?

(v) Do you agree with Strato's statement that "no man else hath honor by his death"? Support your answer with reference to Brutus's actions and the broader themes of the play.

Ans :

(i) "My master's man.—Strato, where is thy master?" means that Messala is asking Strato about Brutus's whereabouts, seeking confirmation of his status.
"Free from the bondage you are in, Messala" implies that Brutus has escaped the consequences of defeat and humiliation through his honorable death.
"For Brutus only overcame himself, and no man else hath honor by his death" reflects the idea that Brutus's death was a personal and noble act, depriving the victors of any glory in his demise.

(ii) Strato describes Brutus's death as an act of self-overcoming, emphasizing his autonomy and refusal to submit to capture or humiliation.
This statement reveals Brutus's commitment to honor and his stoic acceptance of his fate, maintaining control over his destiny even in death.
This moment reflects the respect Brutus commands, as Strato's words highlight his nobility and the integrity with which he faced his end.

(iii) Shakespeare uses Strato's reflection to emphasize the themes of honor and freedom, portraying Brutus's death as a final assertion of his values and independence.
Earlier moments, such as Brutus's internal conflict over Caesar's assassination and his reflections on fate, foreshadow his final act and its significance.

(iv) Strato's perspective on Brutus's death highlights the contrast between Brutus's values of integrity and honor and the ambition-driven actions of the victors.
This reveals the legacy Brutus leaves behind as a principled and noble figure, respected even by those who opposed him.

(v) Strato's statement that "no man else hath honor by his death" is justified, as Brutus's death was an act of personal resolve and did not grant the victors any glory or satisfaction.
This reflects the broader themes of the play, where honor and morality are often at odds with power and ambition, highlighting Brutus's unique place as a tragic and virtuous figure.

42. Read the following extract and answer the questions that follow:

Lucilius:
So Brutus should be found.—I thank thee, Brutus,
That thou hast proved Lucilius' saying true.
Octavius:
All that served Brutus, I will entertain them.—
Fellow, wilt thou bestow thy time with me?
Strato:
Ay, if Messala will prefer me to you.

(i) What does Lucilius mean by "So Brutus should be found"?
Why does Lucilius thank Brutus by saying, "That thou hast proved Lucilius' saying true"?
Explain "All that served Brutus, I will entertain them."

(ii) How does Octavius demonstrate his magnanimity in this extract?
What does Strato's response reveal about his loyalty and respect for Messala?
How does this moment reflect the resolution of the conflict between Brutus's followers and the victors?

(iii) How does this moment highlight the themes of loyalty and reconciliation in the play?
What earlier events foreshadow this sense of closure and acceptance among the characters?

(iv) How does Octavius's treatment of Brutus's followers reflect his leadership qualities and priorities as Rome's future ruler?
What does this reveal about the transition from conflict to consolidation of power?

(v) Do you think Octavius's decision to accept Brutus's followers is motivated by kindness, strategy, or both?
Support your answer with reference to his character and the play's themes of power and honor.

Ans :

(i) "So Brutus should be found" means that

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response to challenges and his justification for Caesar's assassination, foreshadow his ultimate decision to uphold his principles even in death.

(iv) Brutus's request to Volumnius highlights the tension between loyalty and the burden of leadership, as he relies on his friend to assist in a decision borne of responsibility and honor.
This reveals the emotional toll of Brutus's role as a conspirator and leader, as he grapples with the consequences of his actions and the need to preserve his integrity.

(v) Brutus's decision to end his life aligns with his stoic philosophy, as it reflects his belief in maintaining control over his fate and upholding his dignity in the face of defeat.
However, it also reflects an element of despair, as the weight of his decisions and the collapse of their cause leave him with no alternative consistent with his values.

38. Read the following extract and answer the questions that follow:
Brutus:
Farewell to you—and you—and you, Volumnius.—
Strato, thou hast been all this while asleep.
Farewell to thee, too, Strato.—Countrymen,
My heart doth joy that yet in all my life
I found no man but he was true to me.

(i) What does Brutus mean by "Farewell to you—and you—and you, Volumnius"?
What is Brutus referring to when he says, "Strato, thou hast been all this while asleep"?
Explain "My heart doth joy that yet in all my life I found no man but he was true to me."

(ii) How does Brutus express his gratitude and respect for his companions in this extract?
What does this reveal about Brutus's view of loyalty and friendship?
How does this moment reflect Brutus's emotional state as he prepares for his final act?

(iii) How does Shakespeare use this farewell scene to emphasize the themes of loyalty and honor in the play?
What earlier moments in the play foreshadow Brutus's reflections on loyalty and trust?

(iv) How does Brutus's acknowledgment of his companions' loyalty highlight his leadership qualities and his relationships with his followers?
What does this reveal about the bond between Brutus and those who supported him?

(v) Do you think Brutus's satisfaction with the loyalty he has received throughout his life is justified?
Support your answer with reference to his character and his relationships in the play.

Ans :

(i) "Farewell to you—and you—and you, Volumnius" indicates Brutus's final goodbye to his closest companions, acknowledging each of them individually.
By "Strato, thou hast been all this while asleep," Brutus comments on Strato's obliviousness to the ongoing events, highlighting the calmness of the moment before his final act.
"My heart doth joy that yet in all my life I found no man but he was true to me" reflects Brutus's gratitude for the loyalty and integrity he has experienced from his companions, even in the face of adversity.

(ii) Brutus expresses his gratitude and respect for his companions by addressing them individually and reflecting on their unwavering loyalty.
This reveals Brutus's deep appreciation for loyalty and friendship, which he values as a cornerstone of his relationships and leadership.
This moment reflects Brutus's emotional state as calm and reflective, as he prepares for his final act with dignity and gratitude.

(iii) Shakespeare uses this farewell scene to emphasize the themes of loyalty and honor, portraying Brutus as a leader who values and acknowledges the trust of his followers.
Earlier moments, such as Brutus's relationships with Cassius and his conspirators, foreshadow his reflections on loyalty and the importance of trust in his life.

(iv) Brutus's acknowledgment of his companions' loyalty highlights his leadership qualities, as he fosters respect and admiration among those who follow him.
This reveals the strong bond between Brutus and his supporters, as they remain steadfast in their allegiance to him despite the dire circumstances.

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(iii) This speech reflects Antony's grudging respect for Brutus, despite his opposition to the conspirators. Antony admires Brutus's integrity and distinguishes him from the others.
Earlier in the play, Antony's interactions with Brutus, such as their conversation after Caesar's assassination, show his recognition of Brutus's honorable character.

(iv) The extract underscores the theme of honor by portraying Brutus as a principled figure who acted out of loyalty to Rome rather than personal gain.
Antony's statement reveals that Brutus's actions, while misguided, were rooted in his sense of duty and commitment to justice, elevating him above the other conspirators.

(v) Antony's praise of Brutus is sincere, as he genuinely acknowledges Brutus's unique motivations and integrity. This is evident in Antony's differentiation between Brutus and the other conspirators.
While Antony opposed the conspirators, his admiration for Brutus's honorable intentions reflects his recognition of Brutus's nobility, even in defeat and death.

44. Read the following extract and answer the questions that follow:
Octavius:
According to his virtue, let us use him
With all respect and rites of burial.
Within my tent his bones tonight shall lie,
Most like a soldier, ordered honorably.
So call the field to rest, and let's away
To part the glories of this happy day.

(i) What does Octavius mean by "According to his virtue, let us use him with all respect and rites of burial"?
What does Octavius imply by "Within my tent his bones tonight shall lie, most like a soldier, ordered honorably"?
Explain "So call the field to rest, and let's away to part the glories of this happy day."

(ii) How does Octavius express respect for Brutus in this extract?
What does this reveal about Octavius's view of honor and his treatment of fallen adversaries?
How does this moment contrast with the violence of the preceding battle?

(iii) How does Shakespeare use this moment to emphasize the theme of honor in defeat?
What earlier moments in the play foreshadow Octavius's capacity for recognizing virtue, even in his enemies?

(iv) How does this extract reflect Octavius's leadership qualities and his role in consolidating power?
What does his decision to honor Brutus reveal about his priorities as Rome's future ruler?

(v) Do you think Octavius's treatment of Brutus is motivated by genuine respect or political strategy?
Support your answer with reference to his character and the broader themes of the play.

Ans :

(i) "According to his virtue, let us use him with all respect and rites of burial" means that Octavius acknowledges Brutus's honorable character and ensures he is given a respectful burial.
"Within my tent his bones tonight shall lie, most like a soldier, ordered honorably" reflects Octavius's intention to treat Brutus as a respected soldier, arranging his burial with dignity.
"So call the field to rest, and let's away to part the glories of this happy day" indicates that Octavius is bringing the conflict to a close and preparing to celebrate their victory.

(ii) Octavius expresses respect for Brutus by ensuring he receives honorable burial rites, recognizing his virtue and bravery even as an adversary.
This reveals Octavius's view of honor as transcending sides in battle, valuing noble qualities regardless of allegiance.
This moment contrasts with the violence of the preceding battle, offering a solemn and dignified conclusion to the conflict.

(iii) Shakespeare uses this moment to emphasize the theme of honor in defeat, as Brutus is celebrated for his virtues despite his opposition to Octavius.
Earlier moments, such as Antony's funeral speech highlighting Caesar's virtues, foreshadow the recognition of admirable traits even in fallen adversaries.

(iv) This extract reflects Octavius's leadership qualities, including magnanimity and the ability to bring closure to conflict with dignity and respect.

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(i) What does Brutus mean by "I prithee, Strato, stay thou by thy lord"?
What is Brutus implying by "Thy life hath had some smatch of honor in it"?
Explain "Hold, then, my sword, and turn away thy face while I do run upon it."

(ii) How does Brutus appeal to Strato's sense of honor in this extract?
What does this reveal about Brutus's respect for Strato?
How does this moment reflect Brutus's stoic approach to his impending death?

(iii) How does Shakespeare use this moment to highlight the themes of loyalty and honor in the play?
What earlier moments foreshadow Brutus's reliance on loyalty and his decision to end his life?

(iv) How does Brutus's final act reflect his values and principles throughout the play?
What does this reveal about his perception of dignity and control in the face of defeat?

(v) Do you think Brutus's decision to entrust Strato with this task reflects strength, trust, or both?
Support your answer with reference to Brutus's character and his relationships in the play.

Ans :

(i) "I prithee, Strato, stay thou by thy lord" means that Brutus is asking Strato to remain by his side in his final moments as a gesture of loyalty.
"Thy life hath had some smatch of honor in it" implies that Brutus respects Strato's integrity and considers him a man of dignity and virtue.
"Hold, then, my sword, and turn away thy face while I do run upon it" reflects Brutus's request for Strato to assist in his honorable death by holding the sword as Brutus takes his own life.

(ii) Brutus appeals to Strato's sense of honor by recognizing his character and requesting his assistance in a dignified and loyal manner.
This reveals Brutus's respect for Strato, as he chooses him for this critical and intimate task, trusting in his loyalty and understanding of honor.
This moment reflects Brutus's stoic approach to his impending death, as he maintains composure and seeks to end his life with dignity and control.

(iii) Shakespeare uses this moment to highlight the themes of loyalty and honor, as Strato's willingness to assist Brutus underscores their mutual respect and commitment to Roman ideals.
Earlier moments, such as Brutus's leadership of the conspiracy and his concern for loyalty among his followers, foreshadow his reliance on trust in his final moments.

(iv) Brutus's final act reflects his values and principles of honor and dignity, as he chooses to end his life on his own terms rather than face humiliation or capture.
This reveals his perception of dignity and control in the face of defeat, emphasizing his commitment to Roman ideals even in his last moments.

(v) Brutus's decision to entrust Strato with this task reflects both strength and trust, as it demonstrates his ability to maintain composure and his confidence in Strato's loyalty and understanding.
This act aligns with Brutus's character as a principled leader who values integrity and mutual respect, even in the most challenging circumstances.

41. Read the following extract and answer the questions that follow:
Messala:
My master's man.—Strato, where is thy master?
Strato:
Free from the bondage you are in, Messala.
The conquerors can but make a fire of him,
For Brutus only overcame himself,
And no man else hath honor by his death.

(i) What does Messala mean by "My master's man.-Strato, where is thy master"?
What does Strato imply by "Free from the bondage you are in, Messala"?
Explain "For Brutus only overcame himself, and no man else hath honor by his death."

(ii) How does Strato describe Brutus's death in this extract?
What does his statement reveal about Brutus's character and his final moments?
How does this moment reflect the respect Brutus commands, even in death?

(iii) How does Shakespeare use Strato's reflection to emphasize the themes of honor and freedom in the play?
What earlier moments in the play foreshadow

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(v) Brutus's satisfaction with the loyalty he has received throughout his life is justified, as his companions consistently demonstrate respect and commitment to him, even in the face of their shared challenges.
This reflects his ability to inspire loyalty through his integrity and principles, underscoring the respect he commands as a noble and honorable leader.

39. Read the following extract and answer the questions that follow:
Brutus:
I shall have glory by this losing day
More than Octavius and Mark Antony
By this vile conquest shall attain unto.
So fare you well at once, for Brutus' tongue
Hath almost ended his life's history.

(i) What does Brutus mean by "I shall have glory by this losing day"?
What does Brutus imply by "More than Octavius and Mark Antony by this vile conquest shall attain unto"?
Explain "So fare you well at once, for Brutus' tongue hath almost ended his life's history."

(ii) How does Brutus view his legacy compared to the victory of Octavius and Antony?
What does this reveal about his values and his perception of honor?
How does this moment reflect Brutus's acceptance of his fate?

(iii) How does Shakespeare use this moment to emphasize the theme of honor in defeat?
What earlier moments in the play foreshadow Brutus's focus on legacy and integrity?

(iv) How does Brutus's farewell reflect his leadership qualities and his relationship with his companions?
What does this reveal about the emotional and philosophical depth of his character?

(v) Do you think Brutus's belief that his glory surpasses the victors' conquest is justified?
Support your answer with reference to his actions and the play's exploration of morality and ambition.

Ans :

(i) "I shall have glory by this losing day" means that Brutus believes his honor and principles will be remembered, even in defeat.
"More than Octavius and Mark Antony by this vile conquest shall attain unto" suggests that Brutus sees his moral integrity as more valuable than the power Octavius and Antony gain through their actions.
"So fare you well at once, for Brutus' tongue hath almost ended his life's history" indicates that Brutus is bidding farewell to his companions as he prepares to conclude his life with dignity.

(ii) Brutus views his legacy as superior to the victory of Octavius and Antony because he acted out of principle, whereas he perceives their conquest as tainted by ambition and deceit.
This reveals his values of honor and morality, as he prioritizes integrity over personal gain, even in the face of defeat.
This moment reflects Brutus's acceptance of his fate, as he remains committed to his ideals and prepared to face the consequences of his actions.

(iii) Shakespeare uses this moment to emphasize the theme of honor in defeat, portraying Brutus as a noble figure who finds solace in his adherence to his principles.
Earlier moments, such as Brutus's justification for Caesar's assassination and his consistent focus on the welfare of Rome, foreshadow his concern for legacy and integrity.

(iv) Brutus's farewell reflects his leadership qualities, as he acknowledges his companions and maintains composure and dignity in his final moments.
This reveals the emotional and philosophical depth of his character, as he balances his personal struggles with his commitment to honor and his responsibility to his cause.

(v) Brutus's belief that his glory surpasses the victors' conquest is justified in the context of his moral principles, as he acted with sincere intentions for Rome's benefit.
However, his rigid adherence to ideals and failure to anticipate the complexities of power and ambition highlight the challenges of balancing morality with political realities, adding nuance to his legacy.

40. Read the following extract and answer the questions that follow:
Brutus:
I prithee, Strato, stay thou by thy lord.
Thou art a fellow of a good respect;
Thy life hath had some smatch of honor in it.
Hold, then, my sword, and turn away thy face
While I do run upon it. Wilt thou, Strato?

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Lucilius acknowledges the inevitability of Brutus's honorable end, staying true to his character.

Lucilius thanks Brutus by saying, "That thou hast proved Lucilius' saying true," because Brutus's actions upheld the values of integrity and loyalty Lucilius admired.

"All that served Brutus, I will entertain them" reflects Octavius's willingness to accept Brutus's loyal followers into his service, demonstrating respect for their allegiance.

(ii) Octavius demonstrates his magnanimity by offering to take in Brutus's followers, showing respect for their loyalty despite their opposition.

Strato's response, "Ay, if Messala will prefer me to you," reveals his respect for Messala's guidance and his consideration of loyalty before making decisions.

This moment reflects the resolution of the conflict, as Brutus's followers are treated with dignity and the victors extend reconciliation.

(iii) This moment highlights the themes of loyalty and reconciliation, as Brutus's followers remain devoted to him while finding acceptance from the victors.

Earlier events, such as Antony's eulogy for Caesar and the respect shown to Brutus after his death, foreshadow this resolution and mutual recognition of honor.

(iv) Octavius's treatment of Brutus's followers reflects his leadership qualities, including magnanimity and pragmatism, as he seeks to consolidate power and ensure stability.

This reveals the transition from conflict to consolidation of power, as Octavius begins to unify Rome under his leadership while honoring those who served nobly.

(v) Octavius's decision to accept Brutus's followers is motivated by both kindness and strategy. His respect for their loyalty reflects genuine admiration, while his willingness to integrate them into his service strengthens his position as a leader.

This dual motivation aligns with the play's themes of power and honor, emphasizing the complexities of leadership and reconciliation in the aftermath of conflict.

43. Read the following extract and answer the questions that follow:

Antony:

This was the noblest Roman of them all;
All the conspirators save only he
Did that they did in envy of great Caesar;
He only, in a general honest thought
And common good to all, made one of them.

(i) Who is Antony speaking about, and what is the context of this speech?

What does Antony mean by "noblest Roman of them all"?

How does Antony differentiate this conspirator from the others?

(ii) What does Antony say about the motives of the other conspirators?

What does he mean by "in envy of great Caesar"?

How does Antony justify this conspirator's involvement in the assassination?

(iii) How does this speech reflect Antony's attitude toward the conspirators?

What earlier actions in the play highlight Antony's views on Brutus?

(iv) How does this extract highlight the theme of honor in the play?

What does Antony's statement reveal about Brutus's character?

(v) Do you think Antony's praise of Brutus is sincere?

Support your answer with reference to the events of the play.

Ans :

(i) Antony is speaking about Brutus, delivering these lines after Brutus's death at the Battle of Philippi.

By calling him "the noblest Roman of them all," Antony acknowledges Brutus's integrity and selflessness, contrasting him with the other conspirators.

Antony differentiates Brutus by stating that his motives were driven by a genuine desire for the common good, unlike the others, who acted out of envy of Caesar.

(ii) Antony claims that the other conspirators assassinated Caesar out of jealousy and personal ambition.

The phrase "in envy of great Caesar" implies that their actions were motivated by resentment of Caesar's power and influence.

Antony justifies Brutus's involvement by attributing it to "a general honest thought and common good to all," highlighting Brutus's honorable intentions to protect Rome.

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His decision to honor Brutus reveals his priorities as Rome's future ruler, focusing on unity and consolidating power by demonstrating fairness and respect.

(v) Octavius's treatment of Brutus is motivated by both genuine respect and political strategy. His recognition of Brutus's virtues reflects sincere admiration, but it also serves to strengthen his image as a just and honorable leader.
This dual motivation aligns with the broader themes of the play, where personal honor and political ambition are often intertwined.

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his actions with a sense of inevitability and acceptance.
This moment reflects Brutus's acceptance of fate, as he acknowledges the ghost's warning and prepares himself for the end.

(iii) Shakespeare uses the ghost of Caesar to emphasize the themes of guilt and inevitability, portraying it as a manifestation of Brutus's conscience and the moral weight of his decisions.
Earlier moments, such as the assassination itself and Brutus's soliloquy in the orchard, foreshadow the psychological burden and eventual reckoning Brutus experiences.

(iv) Brutus's acknowledgment of his "hour" reflects his stoic philosophy, as he accepts his fate with calm dignity and prepares for his final act.
This reveals his understanding of his role in the events following Caesar's assassination, recognizing the moral and personal costs of his decisions.

(v) Brutus's belief in the ghost as a harbinger of his death reflects a combination of superstition and guilt. His stoic principles are challenged by his inner conflict, leading him to interpret the ghost as both a supernatural warning and a reflection of his own remorse.
This dual interpretation aligns with the play's themes of morality, consequence, and the psychological impact of betrayal and ambition.

37. Read the following extract and answer the questions that follow:

Brutus:
Nay, I am sure it is, Volumnius.
Thou seest the world, Volumnius, how it goes.
Our enemies have beat us to the pit.
It is more worthy to leap in ourselves
Than tarry till they push us. Good Volumnius,
Thou know'st that we two went to school together;
Even for that our love of old, I prithee,
Hold thou my sword hilts whilst I run on it.

(i) What does Brutus mean by "Our enemies have beat us to the pit"?
What is implied by "It is more worthy to leap in ourselves than tarry till they push us"?
Explain "Even for that our love of old, I prithee, hold thou my sword hilts whilst I run on it."

(ii) How does Brutus justify his decision to take his own life in this extract?
What does his appeal to Volumnius reveal about their relationship?
How does this moment reflect Brutus's values and principles?

(iii) How does Shakespeare use this moment to emphasize the themes of honor and agency in the play?
What earlier moments in the play foreshadow Brutus's ultimate decision?

(iv) How does Brutus's request to Volumnius highlight the tension between loyalty and the burden of leadership?
What does this reveal about the emotional toll of Brutus's role as a conspirator and leader?

(v) Do you think Brutus's decision to end his life aligns with his stoic philosophy, or does it reflect despair?
Support your answer with reference to his character and the play's exploration of fate and honor.

Ans :

(i) "Our enemies have beat us to the pit" means that Brutus acknowledges their defeat in battle and the inevitability of their downfall.
"It is more worthy to leap in ourselves than tarry till they push us" implies that Brutus believes it is more honorable to take control of his own fate than to be captured and killed by the enemy.
"Even for that our love of old, I prithee, hold thou my sword hilts whilst I run on it" reflects Brutus's appeal to Volumnius's loyalty and friendship, asking him to assist in his honorable death.

(ii) Brutus justifies his decision to take his own life by emphasizing the importance of maintaining his dignity and control in the face of inevitable defeat.
His appeal to Volumnius reveals the depth of their bond, rooted in shared history and mutual respect, as Brutus entrusts him with this final act.
This moment reflects Brutus's values and principles, particularly his commitment to honor and his refusal to submit to the humiliation of capture.

(iii) Shakespeare uses this moment to emphasize the themes of honor and agency, portraying Brutus's decision as a final act of control and adherence to Roman ideals of dignity.
Earlier moments, such as Brutus's stoic

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CHAPTER 1

WITH THE PHOTOGRAPHER

INTRODUCTION

"With the Photographer" is a short story by Stephen Leacock from his book Behind the Beyond. It describes the author's humorous encounter with a strict photographer who wants to take the perfect picture. The photographer keeps trying to fix the customer's face, never quite satisfied with how it looks. After finally taking the photo, he heavily edits it to achieve perfection. However, the customer dislikes the changes and becomes angry and disappointed in the end.

ABOUT THE AUTHOR

Stephen Leacock was a famous Canadian writer and humorist, born on December 30, 1869. He was known around the world for his witty writings. He earned a doctorate in political science and economy. Early in his career, he wrote fictional and humorous works that gained wide popularity. By the early 1900s, he was the most famous humorist in the English-speaking world. He received the Royal Society of Canada's Lorne Pierce Medal in 1937. In his honor, the Stephen Leacock Memorial Award for Humour was created. Later, he wrote biographies of Twain and Dickens and published many works such as Literary Lapses and Nonsense Novels.

MAIN CHARACTERS

1. **The Narrator (Customer) :** He is a polite yet increasingly frustrated customer who wants his photograph taken. His natural face becomes a problem for the photographer, leading to conflict and disappointment.
2. **The Photographer :** He is a serious, perfection-obsessed individual who believes every face needs improving. His strict instructions and heavy editing methods clash with the narrator's desire for a simple, true-to-life picture.

SUMMARY

1. **The Desire for a Photograph :** The narrator visits a photographer's studio, hoping for a simple, natural portrait of himself. From the start, the photographer seems unenthusiastic, creating an uncomfortable atmosphere.
2. **The Long and Awkward Wait :** The narrator is told to wait and, in the process, browses old magazines from past decades. He begins to feel that he's interfering with the photographer's meticulous, scientific work. This long delay makes him even more self-conscious about his own face.
3. **Entering the Studio :** After an hour, the photographer finally lets him in. The studio setup involves filtered sunlight and a large camera. The narrator sits in a bright beam of light, hoping things will go smoothly now that the actual photography session is starting.
4. **Photographer's Struggle for Perfection :** The photographer complains about the narrator's features, calling them "quite wrong." He suggests the narrator turn his face three-quarters, hoping to improve its appearance. While the narrator tries to oblige and even jokes about everyone's face looking better at a three-quarter angle, the photographer remains focused solely on achieving his version of perfection.
5. **Increasingly Absurd Instructions :** The photographer instructs the narrator to perform numerous odd adjustments:
   - Opening and then closing his mouth quickly
   - Drooping his ears slightly
   - Rolling his eyes under his lids
   - Twisting his face and adjusting his posture in uncomfortable ways

   The narrator grows frustrated, realizing the photographer is treating his face as something to be sculpted rather than a natural part of him.

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6. **The Sudden Snapshot :** Mid-protest, while the narrator insists it is his face and no one else's, the photographer abruptly pulls the string that operates the camera. He snaps the photo at the exact moment of the narrator's emotional outburst, proudly claiming to have caught a lively expression.
7. **The Big Reveal :** Days later, the narrator returns to see the proof. He discovers the photographer has heavily edited the image, altering his eyes, eyebrows, and even discussing the possibility of removing his ears. The photograph looks nothing like the narrator's actual face.
8. **The Final Outburst :** Deeply upset, the narrator accuses the photographer of ruining his true appearance. He had hoped to capture a genuine image to share with others, but instead he receives a heavily manipulated version of himself. Overcome by frustration, he storms out in tears.

WORD MEANINGS

1. Photograph : A picture captured using a camera
2. Enthusiasm : Great excitement and interest.
3. Drooping : Sagging or hanging down loosely.
4. Dim : Faint or lacking clarity.
5. Privacy : Seclusion from public attention.
6. Scientific : Based on methods of science.
7. Unwarrantable : Unjustifiable and improper.
8. Severely : Intensely or harshly.
9. Filtered : Processed to remove impurities.
10. Frantic : Overwhelmed by fear or anxiety.
11. Grave : Serious in manner or expression.
12. Expand : To grow or stretch out.
13. Contract : To reduce in size or tighten.
14. Emotion : A strong mental or physical feeling.
15. Dignity : Worthiness or self-respect.
16. Faults : Flaws or shortcomings.
17. Out of drawing : Disproportioned or unbalanced.
18. Animation : Energy or liveliness.
19. Negative : A photographic image on film.
20. Proof : A trial version of a photograph.
21. Graver : More serious and solemn.
22. Pride : A sense of accomplishment.
23. Retouched : Enhanced or altered slightly.
24. Splendidly : Impressively or magnificently.
25. Adjusted : Modified or adapted.
26. Process : A sequence of steps to achieve a result.
27. Delphide : Fictional photographic enhancement.
28. Superficies : The surface or exterior.
29. Bitterness : Resentment and displeasure.
30. Sulphide : A chemical compound, metaphorically used.
31. Depict : To portray or illustrate.
32. Humble : Modest or unassuming.
33. Reconcile : To make peace with or accept.
34. Brutal : Extremely severe or harsh.
35. Bauble : A small decorative object with little value.
36. Withering : Crushing or humiliating in effect.
37. Scorn : Contempt or disdain.
38. Gloss : A shiny or polished surface.
39. Emboss : To carve or mold a raised design.
40. Gild : To apply a thin layer of gold.

CRITICAL COMMENTS

1. **Society's Obsession with Perfection :** The story shows how people feel pressured to look flawless, often losing their true identity in the process.
2. **Exaggerated Demands :** The photographer's silly suggestions-like drooping ears or removing eyebrows-highlight how odd it is to force "perfect" looks on someone.
3. **Conflict Between Real and Fake :** The narrator wants an honest photo, but the photographer only cares about making a "perfect" version that looks nothing like the real person.
4. **Humorous Satire :** Stephen Leacock uses humor to poke fun at the idea of always prioritizing appearance over authenticity.
5. **Emotional Impact :** The narrator's anger and disappointment remind us how hurtful it can be when our true self is dismissed or reshaped.

MULTIPLE CHOICE QUESTIONS

1. Why does the narrator visit the photographer?
(a) To buy old magazines
(b) To see a friend
(c) To get his photograph taken
(d) To sell a camera

Ans :

(c) "To get his photograph taken"

The narrator clearly states his purpose is to have his photo taken, though he later faces many challenges during the session.

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2. How does the photographer initially react to the narrator?
(a) Enthusiastically
(b) With disinterest
(c) Angrily
(d) Fearfully

Ans :

(b) "With disinterest"

The text says the photographer looks at him "without enthusiasm," hinting at a cold, uninterested manner that sets the tone for their awkward interaction.

3. While waiting, the narrator reads magazines that are:
(a) Very current
(b) Extremely old
(c) Highly scientific
(d) Completely blank

Ans :

(b) "Extremely old"

He reads the Ladies Companion (1912) and others from earlier years, revealing how long he waits and how outdated the available magazines are.

4. How does the narrator feel about disturbing the photographer's "scientific pursuits"?
(a) Proud
(b) Guilty
(c) Excited
(d) Overjoyed

Ans :

(b) "Guilty"

The narrator senses he might be intruding on the photographer's work, feeling uneasy about bringing his "troublesome" face into a serious, scientific process.

5. What is the main problem the photographer has with the narrator's face?
(a) He likes it too much
(b) He finds it "wrong"
(c) He thinks it's perfect
(d) He thinks it's too symmetrical

Ans :

(b) "He finds it 'wrong'"

The photographer openly criticizes the narrator's features, calling them "quite wrong," which creates the central conflict of the story.

6. What is the photographer's suggestion for improving the narrator's face?
(a) Hide it completely
(b) A full front view
(c) A three-quarters view
(d) An upside-down pose

Ans :

(c) "A three-quarters view"

The photographer believes a three-quarter angle will make the narrator's face appear more appealing and balanced for the camera.

7. How does the narrator react when the photographer twists his head sideways?
(a) He eagerly agrees
(b) He thinks the photographer will kiss him
(c) He runs away
(d) He laughs loudly

Ans :

(b) "He thinks the photographer will kiss him"

The narrator humorously closes his eyes, misunderstanding the photographer's movement as a gesture of affection.

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8. Which body parts does the photographer criticize most?
(a) Nose and chin
(b) Shoulders and hands
(c) Mouth, ears, and eyes
(d) Feet and legs

Ans :

(c) "Mouth, ears, and eyes"

The photographer attempts to adjust or "fix" nearly every part of the narrator's face, including drooping his ears and rolling his eyes.

9. What does the narrator do when he can't tolerate the photographer's demands anymore?
(a) He calls the police
(b) He protests and defends his face
(c) He falls asleep
(d) He asks for a discount

Ans :

(b) "He protests and defends his face"

The narrator insists it's his own face and has lived with it for 40 years, emphasizing his right to keep it unchanged.

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10. At what moment does the photographer snap the picture?
(a) When the narrator is smiling
(b) When the narrator is calm
(c) During the narrator's emotional protest
(d) As the narrator enters

Ans :

(c) "During the narrator's emotional protest"

The photographer abruptly pulls the string while the narrator is speaking passionately, capturing an image at a moment of heightened emotion.

11. How does the photographer describe the expression he captures?
(a) Dull and boring
(b) Animated and lively
(c) Tired and droopy
(d) Frightening

Ans :

(b) "Animated and lively"

The photographer claims to have captured the narrator's face at its most expressive, though the narrator sees the timing as intrusive.

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12. When does the narrator return to view the proof?
(a) Immediately after the session
(b) A month later
(c) On Saturday
(d) He never returns

Ans :

(c) "On Saturday"

The photographer needs time to develop and retouch the negative, instructing the narrator to come back on Saturday to see the first proof.

13. How does the narrator feel upon seeing the heavily retouched photo?
(a) Thrilled
(b) Indifferent
(c) Horrified
(d) Relieved

Ans :

(c) "Horrified"

The narrator is shocked and angry that his face has been altered beyond recognition, undermining his wish for a natural portrait.

14. Which facial feature does the photographer suggest removing entirely?
(a) The nose
(b) The chin
(c) The ears
(d) The eyebrows

Ans :

(c) "The ears"

Using the Sulphide process, the photographer mentions eliminating the narrator's ears, showing how far he'll go to achieve what he considers perfection.

15. What new method does the photographer mention for the narrator's eyebrows?
(a) Bromide
(b) Sulphide
(c) Delphide
(d) Oxide

Ans :

(c) "Delphide"

The photographer brags about the Delphide process for removing and redrawing eyebrows, a sign of his commitment to excessive image manipulation.

16. The narrator originally wants a photograph that would:
(a) Impress everyone with its glamour
(b) Show his true face
(c) Be turned into a painting
(d) Feature a humorous pose

Ans :

(b) "Show his true face"

He desires a simple likeness for himself and his friends, not the artificially perfected version that the photographer insists on making.

17. Who wrote "With the Photographer"?
(a) Mark Twain
(b) Charles Dickens
(c) Stephen Leacock
(d) O. Henry

Ans :

(c) "Stephen Leacock"

Stephen Leacock was a Canadian humorist known for his witty and satirical short stories, including this one.

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demands to see it (2). The photographer replies it isn't ready (3), instructing him to return on Saturday (4).

47. Which choice presents the correct progression of events when the narrator sees the proof?
1. The narrator notices the photographer is graver than before.
2. The photographer shows him a large proof.
3. The narrator asks if it's really him.
4. They stare in silence at the image.

(a) 1, 2, 4, 3
(b) 2, 1, 3, 4
(c) 1, 3, 2, 4
(d) 1, 2, 3, 4

Ans :

(a) 1, 2, 4, 3

First, the narrator sees the photographer's serious demeanor (1). Next, the large proof is revealed (2), and they look silently at it (4). Only then does the narrator ask if it's really him (3).

48. Which of the following orders best reflects how the edits to the narrator's features are revealed?
1. The narrator complains about his changed eyebrows.
2. The photographer explains he used Delphide to remove them.
3. The narrator suspects his hairline is also altered.
4. The photographer confirms he dislikes hair low on the skull.

(a) 1, 3, 4, 2
(b) 2, 4, 1, 3
(c) 3, 1, 4, 2
(d) 1, 2, 3, 4

Ans :

(a) 1, 3, 4, 2

First, the narrator remarks on his unfamiliar eyebrows (1). Then he senses other changes, including hairline issues (3). The photographer admits he detests low hair (4) and finally reveals the Delphide process used on the eyebrows (2).

49. Which sequence correctly shows the discussion of removing the narrator's ears and his angry response?
1. The narrator says at least the ears look correct.
2. The photographer mentions using Sulphide to remove them.
3. The narrator becomes furious at such extreme editing.
4. He insists he wanted a face "as Heaven gave it."

(a) 1, 2, 3, 4
(b) 2, 1, 4, 3
(c) 1, 3, 2, 4
(d) 3, 2, 1, 4

Ans :

(a) 1, 2, 3, 4

The narrator first notes his ears match reality (1), but the photographer suggests removing them (2). Outraged, the narrator protests such radical changes (3) and reminds him he wanted a natural likeness (4).

50. Which option shows the final remarks leading to the narrator's departure in the correct order?
1. The narrator calls the heavily retouched image "a worthless bauble."
2. He says he wanted a genuine picture for his friends.
3. He mocks the idea of dipping the photo in any chemical.
4. He breaks down in tears and leaves the studio.

(a) 2, 1, 3, 4
(b) 2, 3, 1, 4
(c) 1, 2, 4, 3
(d) 2, 1, 3, 4

Ans :

(d) 2, 1, 3, 4

He begins by explaining his wish for a real keepsake (2), then demeans the result as worthless (1). Next, he sarcastically tells the photographer to use any chemical (3), before leaving in tears (4).

51. Select the option that correctly shows how statements (1) and (2) relate to each other in the beginning of the story.
Statement (1) : The narrator feels guilty for disturbing the photographer's serious work with his face.
Statement (2) : The narrator ends up reading very old magazines, like the Infants' Journal (1888), while waiting.

(a) (1) is true and (2) is false.
(b) (2) is true and (1) is false.
(c) (1) is the cause for (2).
(d) (1) and (2) are independent of each other.

Ans :

(c) (1) is the cause for (2).

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(c) the place was quiet
(d) everyone told him to

Ans :

(a) with a face like mine

The narrator humorously believes his own face is an unwelcome interruption in the photographer's solemn, "scientific" work environment.

27. While waiting, the narrator flips through very old magazines that date back to _____.
(a) the year 1888
(b) about a decade ago
(c) another century
(d) some years after 1940

Ans :

(a) the year 1888

He specifically mentions the Infants' Journal (1888), showing how long and dull his wait is.

28. The narrator thinks the photographer's gaze resembles that of a _____ because it is distant and studious.
(a) curious friend
(b) natural scientist
(c) romantic poet
(d) medical doctor

Ans :

(b) natural scientist

The photographer's detached look suggests a scientific approach rather than a warm, artistic one.

29. The photographer instructs the narrator to open his mouth, then tells him to close it _____ he changes his mind.
(a) as soon as
(b) whenever needed
(c) without a pause
(d) since he forgot

Ans :

(a) as soon as

The abrupt switch from "open" to "close" shows his extreme fussiness.

30. The narrator learns that a three-quarters view might make his face look better because _____.
(a) it grows broader
(b) it hides the flaws
(c) it appears boundless
(d) it suits photography

Ans :

(c) it appears boundless

Turning the face three-quarters supposedly gives a wider, more open look.

31. The photographer tries to droop the narrator's ears, roll his eyes, and _____ that he might achieve perfection.
(a) fix the posture
(b) freeze the smile
(c) shift the jaw
(d) stretch his neck

Ans :

(a) fix the posture

He issues many bizarre instructions, believing each will lead to a perfect pose.

32. The narrator stops cooperating and declares this face is his face as _____.
(a) it belongs elsewhere
(b) it is beyond repair
(c) I've lived with it
(d) time cannot change it

Ans :

(c) I've lived with it

He insists that after 40 years, it's part of his identity.

33. The photographer snaps the picture that very moment because he thinks he has captured the narrator's _____.
(a) anger and fear
(b) animated features
(c) best angle yet
(d) smiling expression

Ans :

(b) animated features

He believes heightened emotion creates a lively photograph.

34. The narrator returns on Saturday to view a proof that looks _____.
(a) like a beautiful painting
(b) exactly like him
(c) nothing like him
(d) slightly improved

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18. How does the narrator leave the studio?
(a) Laughing at the photographer
(b) Calmly shaking hands
(c) Crying and upset
(d) Taking more pictures

Ans :

(c) "Crying and upset"

Overcome by frustration, he storms out in tears, calling the edited picture a worthless bauble that lacks any real resemblance.

19. Which item does the narrator mention wanting his friends to keep?
(a) A painted portrait
(b) A heavily edited photo
(c) A genuine photograph of him
(d) His camera

Ans :

(c) "A genuine photograph of him"

The narrator wants a simple, accurate picture that friends could remember him by, not the distorted one the photographer creates.

20. The story's main setting is:
(a) A grand theater
(b) A countryside cottage
(c) A photographer's studio
(d) A bustling street market

Ans :

(c) "A photographer's studio"

Nearly all the action unfolds in the studio, focusing on the comedic tension between the narrator and the perfectionist photographer.

21. The narrator compares the photographer's gaze to that of a:
(a) Romantic poet
(b) Confused child
(c) Natural scientist
(d) Fortune teller

Ans :

(c) "Natural scientist"

He notices the photographer's detached, analytical look, implying he is more concerned with data and precision than artistic warmth.

22. Why does the narrator joke about the photographer praying?
(a) He sees the photographer light candles
(b) The photographer kneels before the camera
(c) The photographer is silent under a black cloth
(d) He hears soft chanting

Ans :

(c) "The photographer is silent under a black cloth"

While the photographer adjusts the camera, he's briefly hidden under a cloth, leading the narrator to jokingly imagine he's praying.

23. Which word best describes the narrator's humor?
(a) Dark
(b) Slapstick
(c) Dry
(d) Nonexistent

Ans :

(c) "Dry"

His sarcastic and understated observations make the absurdities of the session even funnier without using broad or over-the-top comedy.

24. The photographer seems more interested in:
(a) Capturing a real moment
(b) Quickly finishing the job
(c) Selling his camera
(d) Perfecting the face with editing

Ans :

(d) "Perfecting the face with editing"

His retouching methods-removing ears, changing eyebrows-show he aims to create a flawless image rather than preserve authenticity.

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25. The text, "With the Photographer," is best described as:
(a) A scientific article
(b) A comedic short story
(c) A lengthy novel
(d) A historical biography

Ans :

(b) "A comedic short story"

Stephen Leacock's humorous narrative focuses on the comical clash between an overly particular photographer and a frustrated customer, highlighting society's obsession with perfect images.

26. The narrator felt he had intruded on the photographer's privacy because _____.
(a) with a face like mine
(b) he disliked the man

quickly peeks, then adjusts the sheet and window.
3. He returns under the black cloth, working silently.
4. Emerging, he declares the face is "quite wrong."

(a) 1, 2, 3, 4
(b) 3, 1, 2, 4
(c) 2, 3, 4, 1
(d) 2, 1, 4, 3

Ans :

(a) 1, 2, 3, 4

The narrator first settles in the sunlight (1). The photographer peeks from inside the camera and adjusts the setup (2), resumes work under the black cloth (3), and then emerges with his harsh verdict (4).

43. Which choice correctly traces how the discussion about the narrator's face unfolds?
1. The photographer suggests three-quarters would improve the narrator's face.
2. The narrator agrees and even jokes that everyone's face improves at that angle.
3. The narrator comments on faces becoming "almost boundless."
4. The photographer stops paying attention entirely.

(a) 2, 1, 4, 3
(b) 1, 2, 3, 4
(c) 3, 1, 2, 4
(d) 1, 4, 2, 3

Ans :

(b) 1, 2, 3, 4

First, the photographer suggests a three-quarters view (1). The narrator jokingly agrees (2) and explains how faces expand in that angle (3). Before he finishes, the photographer tunes out, ignoring the narrator's extended commentary (4).

44. Which option places these actions in the right sequence, beginning when the photographer manipulates the narrator's head?
1. The photographer twists the narrator's head sideways.
2. The narrator briefly believes the photographer might kiss him.
3. The photographer remarks, "I don't like the head."
4. He then has the narrator open and close his mouth in quick succession.

(a) 2, 3, 1, 4
(b) 1, 2, 3, 4
(c) 1, 3, 4, 2
(d) 3, 1, 2, 4

Ans :

(b) 1, 2, 3, 4

The photographer first twists the narrator's head (1). The narrator misreads this as a near kiss (2), then the photographer announces he dislikes the head (3) and gives new orders about opening and closing the mouth (4).

45. Which of the following sequences is correct, from the photographer's detailed instructions to the narrator's protest?
1. The photographer wants the narrator to droop ears, roll eyes, and expand lungs.
2. The narrator objects, saying, "Stop."
3. He declares, "This face is my face."
4. The photographer suddenly snaps the picture.

(a) 2, 1, 3, 4
(b) 1, 2, 3, 4
(c) 1, 3, 2, 4
(d) 3, 1, 2, 4

Ans :

(b) 1, 2, 3, 4

First come the bizarre commands (1). Frustrated, the narrator tells him to stop (2) and insists the face is his own (3). In the midst of this outburst, the photographer captures the shot (4).

46. Which option arranges these moments correctly, from the shot being taken to the narrator's return on Saturday?
1. The photographer claims he caught the narrator's features at an "animated" moment.
2. The narrator sarcastically demands to see the photo.
3. The photographer says there is nothing to see yet.
4. He tells the narrator to come back on Saturday.

(a) 1, 2, 4, 3
(b) 2, 3, 1, 4
(c) 1, 2, 3, 4
(d) 3, 1, 2, 4

Ans :

(c) 1, 2, 3, 4

After taking the picture, the photographer boasts about the "animated" shot (1). The narrator

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Ans :

(c) nothing like him

Heavy retouching has altered his features beyond recognition.

35. Using the Delphide process, the photographer has removed the narrator's _____ because he dislikes its natural shape.
(a) eyebrows
(b) mustache
(c) chin line
(d) upper cheek

Ans :

(a) eyebrows

He proudly erases and redraws them, aiming for a so-called ideal look.

36. To remove the narrator's ears, the photographer suggests using _____ that can erase them entirely.
(a) simple magic
(b) a big eraser
(c) Sulphide technique
(d) hour-long surgery

Ans :

(c) Sulphide technique

He mentions Sulphide to erase ears, showing an extreme pursuit of perfection.

37. The narrator hoped his photograph would be kept by friends, so they might _____.
(a) treasure the memory
(b) see his new look
(c) complain about him
(d) laugh at the changes

Ans :

(a) treasure the memory

He wants a true likeness for loved ones, not a distorted version.

38. The narrator accuses the photographer of destroying his natural face, calling the final image a worthless _____.
(a) token of love
(b) act of cruelty
(c) piece of art
(d) bauble

Ans :

(d) bauble

He believes the photo has lost all meaning and personal value.

39. The photographer seems more like a scientist than an artist because he keeps _____.
(a) repeating the same prayer
(b) treating the narrator kindly
(c) adjusting each tiny detail
(d) telling jokes to amuse him

Ans :

(c) adjusting each tiny detail

He behaves as if he is conducting an experiment, not taking a simple portrait.

40. The narrator exits the studio in tears, stating that such a photo is _____.
(a) what he always wanted
(b) useless for real memory
(c) his ultimate masterpiece
(d) an improvement on him

Ans :

(b) useless for real memory

The narrator is upset that a heavily altered photo no longer reflects his true self.

41. Which option lists the events in the correct order, from the moment the narrator arrives until the photographer calls him?
1. The narrator realizes he has intruded on the photographer's "scientific pursuits."
2. The narrator reads old magazines from 1912, 1902, and 1888.
3. He is instructed to sit and wait.
4. The photographer finally summons him to the inner room.

(a) 2, 1, 4, 3
(b) 3, 2, 1, 4
(c) 1, 2, 3, 4
(d) 3, 2, 4, 1

Ans :

(b) 3, 2, 1, 4

First, the narrator sits and waits (3), passing time by reading old magazines (2). This leads him to realize he has disturbed the photographer (1). Finally, he is called in to begin (4).

42. Which option arranges these steps correctly, starting when the narrator enters the studio?
1. The narrator sits in a bright beam of sunlight.
2. The photographer crawls into the camera,

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Because the narrator intrudes on the photographer's "scientific pursuits," he is made to wait, feeling increasingly uneasy. During this long wait, he has little else to do but read the outdated magazines.

52. Which option best describes the relationship between statements (1) and (2) when the narrator first enters the studio?
Statement (1) : The narrator sits in a beam of sunlight filtered through a sheet of cotton.
Statement (2) : The photographer crawls under the black cloth and remains silent for a while.
(a) (1) is true and (2) is false.
(b) (2) is true and (1) is false.
(c) (1) is the cause for (2).
(d) (1) and (2) are independent of each other.

Ans :

(d) (1) and (2) are independent of each other.

The narrator's position in the sunlight doesn't cause the photographer's silence. Rather, the photographer's quiet behavior stems from his meticulous, "scientific" approach, while the narrator simply follows instructions to sit where he is told.

53. Select the option that shows the link between statements (1) and (2) regarding the photographer's first critique of the narrator's face.
Statement (1) : The photographer declares, "The face is quite wrong."
Statement (2) : The narrator replies, "I know…I have always known it."
(a) (1) is true and (2) is false.
(b) (2) is true and (1) is false.
(c) (1) is the cause for (2).
(d) (1) and (2) are independent of each other.

Ans :

(c) (1) is the cause for (2).

Hearing that his face is "wrong" prompts the narrator to respond with resigned acceptance. The photographer's criticism directly causes the narrator's slightly sarcastic and self-aware admission that he has always known about his face's imperfections.

54. Which option correctly identifies how statements (1) and (2) relate, when the photographer proposes a three-quarters view?
Statement (1) : The photographer claims the face would look better three-quarters full.
Statement (2) : The narrator enthusiastically agrees, noting most faces seem wider from that angle.
(a) (1) is true and (2) is false.
(b) (2) is true and (1) is false.
(c) (1) is the cause for (2).
(d) (1) and (2) are independent of each other.

Ans :

(c) (1) is the cause for (2).

After the photographer suggests a three-quarters pose, the narrator chimes in with approval. His agreement is a direct reaction to the photographer's idea, so the photographer's remark leads to the narrator's enthusiastic response.

55. Choose the relationship that best fits statements (1) and (2) about the narrator's head being twisted.
Statement (1) : The photographer grasps the narrator's head and twists it sideways.
Statement (2) : The narrator momentarily thinks the photographer wants to kiss him.
(a) (1) is true and (2) is false.
(b) (2) is true and (1) is false.
(c) (1) is the cause for (2).
(d) (1) and (2) are independent of each other.

Ans :

(c) (1) is the cause for (2).

Because the photographer unexpectedly twists the narrator's head, the narrator briefly misinterprets the close physical contact. He closes his eyes, imagining it might be a kiss, so the action directly triggers his mistaken assumption.

56. Which option explains how statements (1) and (2) connect after the photographer critiques the narrator's mouth and ears?
Statement (1) : The photographer orders the narrator to open and then close his mouth.
Statement (2) : He also calls the narrator's ears "bad" and asks him to droop them.
(a) (1) is true and (2) is false.
(b) (2) is true and (1) is false.
(c) (1) is the cause for (2).
(d) (1) and (2) are independent of each other.

Ans :

(d) (1) and (2) are independent of each other.

The photographer criticizes multiple features in quick succession. His complaint about the narrator's mouth doesn't inherently cause the

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it, – dip it in sulphide, bromide, oxide, cowhide, – anything you like, – remove the eyes, correct the mouth, adjust the face, restore the lips, reanimate the necktie and reconstruct the waistcoat."

(i) Why does the speaker say, "It seems that I was mistaken"?
What realization has led him to this conclusion?
How does this affect his attitude toward the photographer's methods?

(ii) Why does the speaker describe the work as "brutal"?
What do the references to "sulphide, bromide, oxide, cowhide" suggest about his feelings toward the process?

(iii) Which features does the speaker mention for alteration and what does this reveal about his state of mind?

(iv) What does the speaker's acceptance of these extreme changes imply about his view of the photography process now?
How does this compare to his earlier reactions?

(v) Do you sense any irony or resignation in the speaker's words?
How do they highlight the broader theme of authenticity versus artistic manipulation?

Ans :

(i) The speaker says, "It seems that I was mistaken" because he has realized that the kind of natural, minimally retouched photo he originally wanted is simply not going to happen.
This moment of recognition shifts his perspective from hope or trust in the photographer's methods to a wry acceptance that the photographer will continue altering his features regardless.
Consequently, he becomes more cynical about the process, resigning himself to the fact that his wishes aren't really being considered.

(ii) He describes the work as "brutal" because it blatantly disregards his natural attributes in favor of heavy-handed alterations.
By citing substances like "sulphide, bromide, oxide, cowhide," he implies that the process is not only harsh and invasive but almost absurd, emphasizing his frustration and disbelief at the lengths to which the photographer will go.

(iii) The speaker lists a range of features to be changed-removing eyes, correcting the mouth, adjusting the face, restoring the lips, reanimating the necktie, and reconstructing the waistcoat. This long, almost exaggerated list shows his exasperation and a kind of bitter surrender. He rattles off the possibilities as if everything about him is up for alteration, which reveals his resigned and sarcastic frame of mind.

(iv) By telling the photographer to proceed with these drastic modifications, the speaker shows he has given up on maintaining authenticity and no longer tries to preserve his true appearance.
This contrasts sharply with his earlier reactions, where he was more hesitant and protested certain changes. Now, he appears drained of the will to resist and simply allows the photographer free rein.

(v) There is a strong sense of both irony and resignation in his words. He uses sarcastic permission-"anything you like"-to highlight how ridiculous the process has become, as though mocking the photographer's all-powerful retouching.
This underscores a broader conflict between authenticity and manipulated perfection, revealing the tension between a subject's real identity and the photographer's pursuit of an idealized image.

12. Read the following extract from the text and answer the questions that follow:
"Coat it with an inch of gloss, shade it, emboss it gild it, till even you acknowledge that it is finished. Then when you have done all that – keep it for yourself and your friends. They may value it. To me it is but a worthless bauble." I broke into tears and left.

(i) Why does the speaker list multiple ways to enhance or "finish" the picture?
What does this reveal about the speaker's final stance toward the photograph?

(ii) Why does the speaker say, "keep it for yourself and your friends"?
What do the words "They may value it" imply about the speaker's view of the final result?

(iii) Why does the speaker call it "but a worthless bauble"?

(iv) How does the speaker's emotional response, breaking into tears and leaving, reflect his overall experience?
What does it suggest about the outcome of the session?

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(iii) What does the term "scientific pursuits" imply about the photographer's work?

(iv) What happens after an hour?
How does the photographer address the speaker?

(v) Does the photographer's tone indicate acceptance or annoyance? Give a reason for your answer.
How does this moment balance humor and seriousness?

Ans :

(i) The speaker realizes that his sudden arrival and intrusion upon the photographer's workspace was inappropriate.
He considers it "unwarrantable" because he feels guilty for disturbing someone deeply focused on a careful, possibly methodical task, suggesting there was no valid reason for him to barge in.
This reveals his respect for the photographer's work and his regret for interfering in something he views as important.

(ii) The phrase "a face like mine" suggests the speaker feels self-conscious about his appearance and worries that it might complicate the photographer's process.
It underscores his sense that he is intruding on the photographer's privacy, believing his own presence-and his face-could impose extra demands on the photographer's careful work.

(iii) Describing the photographer's work as "scientific pursuits" implies that it is methodical, precise, or experimental, rather than a simple, everyday task. The speaker's choice of words indicates a measure of awe or respect, viewing the photographer's efforts as meticulous and specialized.

(iv) After an hour, the photographer finally opens the inner door, suggesting he has finished his preparations or reached a stopping point in his work.
He addresses the speaker with a stern "Come in," reflecting annoyance or impatience at having been interrupted.

(v) The photographer's tone indicates annoyance rather than acceptance, as conveyed by the severity in his voice.
There is a balance of humor and seriousness in the scene : the speaker's self-deprecating reference to "a face like mine" adds a comic element, while the photographer's stern demeanor highlights the gravity of disturbing someone engrossed in their work.

2. Read the following extract and answer the questions that follow:
"I sat down in a beam of sunlight filtered through a sheet of factory cotton hung against a frosted skylight. The photographer rolled a machine into the middle of the room and crawled into it from behind. He was only in it a second, – just time enough for one look at me, – and then he was out again, tearing at the cotton sheet and the window panes with a hooked stick, apparently frantic for light and air."

(i) What setting does the narrator find himself in?
Why are the references to "factory cotton" and a "frosted skylight" significant?
What do they reveal about the conditions of this photography session?

(ii) Why does the photographer roll a machine into the middle of the room?
What does his action of crawling into it from behind suggest about the process of taking a photograph?

(iii) How does the narrator describe the photographer's reaction after he emerges from the machine?

(iv) Why does the photographer tear at the cotton sheet and window panes with a hooked stick?
How does the word "frantic" help us understand his state of mind?

(v) Do you sense any urgency or tension in this scene?
How does the narrator's calm observation of the photographer's actions shape our view of their interaction?

Ans :

(i) The narrator is seated in a patch of sunlight that comes through a piece of factory cotton draped against a frosted skylight.
These details suggest a makeshift or improvised setup in a dim room, where the photographer relies on minimal natural light filtered through a simple cloth barrier.
The conditions imply that the photography session requires careful manipulation of light, highlighting the challenging and somewhat primitive environment in which they are working.

(ii) The photographer rolls a machine into the center of the room so he can take the narrator's photograph under the best possible lighting conditions.
By crawling into it from behind, he reveals

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He takes hold of the narrator's head and twists it sideways with a determined, almost abrupt movement, treating the narrator's face as a subject to be repositioned rather than a person to consult.

The narrator initially believes the photographer might be about to kiss him, so he closes his eyes in a moment of confusion or surprise.

(ii) The narrator's immediate reaction is to shut his eyes, misreading the photographer's intention.

This response reveals a mix of apprehension and self-consciousness, showing how unsure he is about what the photographer will do next.

(iii) When the photographer says, "I don't like the head," it highlights his perfectionist outlook and blunt manner. He regards the narrator's head as an object to be adjusted, reflecting an impersonal, results-driven approach to his craft.

(iv) He physically manipulates the narrator's face by twisting it as far as it will go, as if he's testing different angles to see what might yield the most satisfactory photograph.

His second sigh underlines his dissatisfaction and hints at growing frustration, implying that he hasn't yet achieved the exact effect he wants.

(v) There is a thread of uncomfortable humor in the narrator's mistaken assumption about a kiss, contrasted with the photographer's clinical and rather brusque handling of his subject.

The exchange underscores the uneasy balance between them : the photographer prioritizes technical perfection above personal comfort, while the narrator struggles to interpret and adapt to the photographer's abrupt manner.

6. Read the following extract from the text and answer the questions that follow:

"I've lived with it for forty years and I know its faults. I know it's out of drawing. I know it wasn't made for me, but it's my face, the only one I have -" I was conscious of a break in my voice but I went on - "such as it is, I've learned to love it. And this is my mouth, not yours."

(i) What does the speaker say about having lived with his face for forty years?

Why does he describe his face as "out of drawing"?

What does he mean by "it wasn't made for me"?

(ii) Why might the speaker refer to his face as "the only one I have"?

How does his admission of loving his face "such as it is" reflect his attitude toward himself?

(iii) Why is the speaker's voice breaking as he continues speaking?

(iv) What does the speaker mean by emphasizing "this is my mouth, not yours"?

How does this statement affect the tone of the conversation?

(v) Does the speaker's reflection here suggest confidence, vulnerability, or both? Give a reason for your answer.

How might the photographer or listener react to this declaration?

Ans :

(i) The speaker notes that he has lived with his face for forty years, implying a long familiarity with its imperfections.

He calls it "out of drawing" to suggest that it feels misaligned or flawed in some way, as though it hasn't been sketched correctly.

By saying "it wasn't made for me," he conveys a sense of disconnect or dissatisfaction, as if he believes his features don't quite suit his own personality or identity.

(ii) Referring to his face as "the only one I have" highlights his acceptance that he must live with whatever nature gave him, regardless of its perceived faults.

His admission that he has learned to love it, "such as it is," shows a resigned but caring attitude : though he acknowledges imperfections, he refuses to reject the face that defines him.

(iii) His voice breaks because he is speaking with genuine feeling and possibly hurt. He reveals a personal vulnerability in addressing something so tied to his sense of self, indicating how deeply he cares about being understood and accepted.

(iv) By saying "this is my mouth, not yours," the speaker asserts ownership and autonomy over his physical features. He wants to make clear that, despite any criticism, his face ultimately belongs to him alone.

This firm statement adds a note of defiance and self-assertion, changing the tone from apologetic or self-conscious to one of quiet resolve.

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4. Read the following extract and answer the questions that follow:

"The face is quite wrong," he said. "I know," I answered quietly; "I have always known it." He sighed. "I think," he said, "the face would be better three-quarters full." "I'm sure it would," I said enthusiastically, for I was glad to find that the man had such a human side to him.

(i) What does the photographer mean by "The face is quite wrong"?
Why does the speaker agree, saying "I have always known it"?
What do these remarks reveal about their attitudes toward each other?

(ii) What does the photographer suggest doing to improve the speaker's face in the photograph?
Why does the speaker respond so eagerly?

(iii) Why does the speaker feel relieved to discover this "human side" of the photographer?

(iv) How does the photographer's sigh affect the mood of the conversation?
How does it reflect his concern for the outcome of the photograph?

(v) Does this conversation carry a sense of tension or a more relaxed atmosphere?
In what way does this exchange show the growing rapport between the speaker and the photographer?

Ans :

(i) The photographer finds fault with the speaker's face, suggesting it doesn't meet his idea of a good photographic subject.
The speaker calmly agrees because he has long been aware of and self-conscious about his appearance.
Together, their comments reveal a mutual honesty : the photographer is direct about what he perceives as a problem, and the speaker's acceptance indicates a willingness to work together without taking offense.

(ii) He proposes adjusting the angle of the speaker's face, making it three-quarters full rather than facing the camera head-on.
The speaker responds enthusiastically because he welcomes any suggestion that might improve the photograph and is relieved that the photographer is actively engaging to find a solution.

(iii) He feels relieved because this display of understanding and creativity shows that the photographer is not merely cold or mechanical; instead, he has a softer, empathetic side that cares about both the result and the subject's feelings.

(iv) The photographer's sigh introduces a note of concern or earnestness, indicating that he takes his craft seriously and is not satisfied with the current outcome.
It underscores his careful attention to detail and suggests he genuinely wants the photograph to capture the best version of the speaker.

(v) While the exchange begins with a critical remark about the speaker's face, it settles into a more relaxed atmosphere as both parties align in trying to achieve a better result.
Their willingness to collaborate and openly discuss improvements highlights a growing sense of understanding, softening any initial tension between them.

5. Read the following extract and answer the questions that follow:

"But the photographer had ceased to listen. He came over and took my head in his hands and twisted it sideways. I thought he meant to kiss me, and I closed my eyes. But I was wrong. He twisted my face as far as it would go and then stood looking at it. He sighed again. 'I don't like the head,' he said."

(i) Why had the photographer "ceased to listen"?
How does he handle the narrator's head?
How does the narrator interpret the action at first?

(ii) What is the narrator's immediate reaction?
What does this reveal about his emotional state?

(iii) What does the photographer's statement "I don't like the head" suggest about his approach to photography?

(iv) How does the photographer physically manipulate the narrator's face?
What does his second sigh indicate about his feelings or expectations?

(v) Does this moment introduce any element of humor or discomfort?
How does this exchange reflect the dynamic between the narrator and the photographer?

Ans :

(i) The photographer had "ceased to listen" because he was entirely focused on arranging the narrator's pose and scrutinizing how to capture the best angle, ignoring any further conversation.

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complaint about the ears; rather, both instructions result from the photographer's ongoing obsession with "fixing" every perceived flaw.

57. Select the option that best describes how statements (1) and (2) relate when the narrator finally protests.
Statement (1) : The narrator passionately says, "This face is my face… I've lived with it for forty years."
Statement (2) : The photographer immediately snaps the photo, pulling a string without warning.
(a) (1) is true and (2) is false.
(b) (2) is true and (1) is false.
(c) (1) is the cause for (2).
(d) (1) and (2) are independent of each other.

Ans :

(c) (1) is the cause for (2).

The narrator's emotional outburst inadvertently provides the perfect "moment of animation," prompting the photographer to act. The protest fuels the photographer's decision to capture what he considers the most expressive angle.

58. Which option correctly identifies the connection between statements (1) and (2) after the photo is taken?
Statement (1) : The photographer insists there is nothing to see until the negative is developed.
Statement (2) : The narrator decides to return on Saturday, as requested.
(a) (1) is true and (2) is false.
(b) (2) is true and (1) is false.
(c) (1) is the cause for (2).
(d) (1) and (2) are independent of each other.

Ans :

(c) (1) is the cause for (2).

Since the photographer needs time to develop and retouch the image, the narrator must come back later. Hence, the photographer's statement about waiting directly leads to the narrator returning on Saturday.

59. Choose the best option to show how statements (1) and (2) are linked when the narrator sees the proof.
Statement (1) : The narrator questions whether the photo is really him.
Statement (2) : The photographer proudly reveals he has "retouched" the eyes and altered the eyebrows.
(a) (1) is true and (2) is false.
(b) (2) is true and (1) is false.
(c) (1) is the cause for (2).
(d) (1) and (2) are independent of each other.

Ans :

(d) (1) and (2) are independent of each other.
The narrator's doubt about recognizing himself is a general reaction. Meanwhile, the photographer's admission of heavy retouching stands on its own. His disclosure doesn't directly stem from the narrator's initial question.

60. Which option best illustrates how statements (1) and (2) connect during the narrator's final outburst?
Statement (1) : The narrator calls the altered portrait "a worthless bauble" and leaves in tears.
Statement (2) : He accuses the photographer of removing every natural trait, thus destroying his true identity.
(a) (1) is true and (2) is false.
(b) (2) is true and (1) is false.
(c) (1) is the cause for (2).
(d) (1) and (2) are independent of each other.

Ans :

(d) (1) and (2) are independent of each other.

Although both statements reveal the narrator's frustration, calling the photo a "worthless bauble" (1) is a separate conclusion from accusing the photographer of erasing his identity (2). They happen together but don't directly cause each other.

EXTRACT BASED QUESTIONS

1. Read the following extract and answer the questions that follow:
"I began to see that I had done an unwarrantable thing in breaking in on the privacy of this man's scientific pursuits with a face like mine. After an hour the photographer opened the inner door. 'Come in,' he said severely."
(i) What does the speaker realize about his own action?
Why does he consider it "unwarrantable"?
What does this reveal about his attitude toward the photographer?
(ii) What might the phrase "a face like mine" suggest about the speaker's self-perception?
How does it connect to the idea of "breaking in on the privacy" of the photographer?

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(v) The speaker's words suggest a blend of both vulnerability-he openly confesses the flaws he perceives-and confidence in finally standing up for and accepting himself.
Anyone observing or listening might respond with empathy or understanding, recognizing the courage it takes to claim and cherish what you've long seen as imperfect.

7. Read the following extract from the text and answer the questions that follow:
"Snick! The photographer had pulled a string. The photograph taken. I could see the machine still staggering from the shock 'I think,' said the photographer, pursing his lips in a pleased smile, 'that I caught the features just in a moment of animation.'"

(i) What happens the moment the photographer pulls the string?
How does the narrator describe the machine's reaction?
Why might the "snick" sound be significant?
(ii) Why is the photographer smiling?
What does he mean by "caught the features just in a moment of animation"?
(iii) How does this scene convey a sense of spontaneity in the photograph?
(iv) What might be the narrator's response to this sudden action?
How does the phrase "the machine still staggering" reflect on the photographer's equipment?
(v) Do you find humor or tension in the photographer's sudden move and comment? Give a reason for your answer.
How does this final action bring closure to the session between the photographer and the narrator?

Ans :

(i) The moment he pulls the string, the camera immediately captures the image with a quick, sharp sound.
The narrator notices the machine "staggering from the shock," suggesting a jolt or recoil as if even the equipment felt the force of the click.
This "snick" sound underscores the suddenness and mechanical nature of early photographic processes, emphasizing how instant and decisive the act of taking a photo can be.
(ii) He smiles because he believes he has captured the subject at a perfect, lively instant-precisely what a photographer hopes for.
By saying he "caught the features just in a moment of animation," he means the subject's expression was at its most vivid or expressive, giving the photograph a natural, lifelike quality.
(iii) It conveys spontaneity by showing how quickly and unexpectedly the photograph was taken, with the narrator barely having time to react. The brisk motion and the photographer's swift declaration imply an unplanned but successful shot.
(iv) The narrator likely experiences a moment of surprise or mild amusement at how abruptly the picture is taken, but also a degree of admiration for the photographer's skill.
Describing the machine as "still staggering" personifies the camera, hinting at how powerful or startling the flash and mechanics can be, especially in an older or more rudimentary setup.
(v) There is a hint of humor in the sudden click and the photographer's triumphant pronouncement, particularly as the machine seems to "stagger." However, one might also sense tension if the narrator was unprepared for such a jarring moment.
This decisive action concludes the session on a note of satisfaction for the photographer, suggesting he has finally achieved the result he wanted and bringing the photo-taking process to a close.

8. Read the following extract from the text and answer the questions that follow:
"The eyes," I said hesitatingly, "don't look very much like mine." "Oh, no," he answered, "I've retouched them. They come out splendidly, don't they?" "Fine," I said, "but surely my eyebrows are not like that?" "No," said the photographer, with a momentary glance at my face, "the eyebrows are removed."

(i) Why is the speaker hesitant about the eyes?
Why doesn't the speaker think they look like his own?
What is the photographer's explanation for their appearance?
(ii) How does the speaker respond to the retouched eyes?
Why might the photographer call them "splendid"?
(iii) What doubt does the speaker express about his eyebrows?

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a more old-fashioned or complex process of photography, indicating that operating the camera involves physically entering its space, even if only briefly.

(iii) Upon emerging, the photographer appears agitated and immediately starts adjusting the setup. The narrator notes how quickly he moves and how urgent his actions seem, underscoring the photographer's near-obsessive need for ideal lighting.

(iv) He tears at the cotton sheet and window panes with a hooked stick because he is desperate to let in more natural light or air, suggesting that the existing setup isn't meeting his exact requirements.
Describing him as "frantic" emphasizes his intense focus and anxiety about creating the right conditions, underscoring a sense of urgency in his work.

(v) There is a palpable urgency in the photographer's actions as he scrambles to manipulate light and air, but the narrator remains calm, merely observing the scene.
This contrast-one person calm, the other almost frantic-shapes our understanding of the interaction as somewhat tense yet also methodical. The narrator's quiet demeanor makes the photographer's behavior appear even more urgent by comparison.

3. Read the following extract and answer the questions that follow:
"The photographer beckoned me in. I thought he seemed quieter and graver than before. I think, too, there was a certain pride in his manner. He unfolded the proof of a large photograph, and we both looked at it in silence. 'Is it me?' I asked. 'Yes,' he said quietly, 'it is you,' and we went on looking at it."

(i) What does the narrator notice about the photographer's demeanor?
Why does it appear different from before?
What does this reveal about his emotional state?

(ii) What does the phrase "a certain pride in his manner" suggest about the photographer's feelings?
How does this pride connect to the photograph he is showing?

(iii) What is the significance of the word "proof" in the context of the photograph?

(iv) How does the narrator react upon first seeing the photograph?
How does the photographer respond to the narrator's question?

(v) Does this interaction convey a sense of quiet acceptance or underlying tension?
What does it suggest about the relationship or dynamic between the narrator and the photographer?

Ans :

(i) The narrator notices that the photographer seems quieter and graver than before.
He appears different because he displays a new level of seriousness and composure, reflecting a personal investment in what he is about to reveal.
This reveals that the photographer might be experiencing a mix of calm confidence and solemn pride, indicating his deep focus on the outcome of his work.

(ii) The phrase "a certain pride in his manner" suggests that the photographer feels satisfaction or ownership of what he has created.
This pride is closely tied to the unveiling of the photograph, indicating that he regards his work as more than just a routine task and takes personal pleasure in its successful execution.

(iii) "Proof" implies a preliminary print or an early version of the photograph meant for review. It indicates that the image is still subject to the photographer's scrutiny and possible adjustments before reaching its final form.

(iv) The narrator first looks at the large photograph in silence, prompting a cautious curiosity about whether it truly captures his likeness.
In response, the photographer quietly confirms that the picture is indeed of the narrator, reinforcing the seriousness of the moment and the significance of the image.

(v) The scene conveys a sense of subdued calm rather than overt tension. Both the narrator and the photographer appear reflective, absorbed by the process of examining the photograph.
This dynamic suggests a relationship built on a mutual understanding : the photographer taking pride in his craft, and the narrator respectfully acknowledging the skill involved, resulting in an atmosphere of careful observation rather than conflict.

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emphasizing his tendency to prioritize an imagined perfection over the subject's natural look.

(iv) "Carry the hair away from the brow" shows that he actively modifies the original placement of the hair to achieve the effect he wants, demonstrating his hands-on approach to retouching rather than simply documenting reality.
"Clear back to the superficies" implies taking the hairline all the way to the very surface or edge, reinforcing the photographer's inclination to push boundaries in pursuit of a sharper, more dramatic profile.

(v) His preference for a revised hairline could be seen as an expression of artistic creativity, showcasing his bold attempts to perfect each detail. It might also be viewed as dismissive of the subject's natural features, as if the original look is inadequate.
The subject may feel conflicted, torn between trusting the photographer's expertise and worrying that the alterations stray too far from authentic self-image. Some may be intrigued, while others could be uncomfortable with such sweeping changes.

10. Read the following extract from the text and answer the questions that follow:
"We have a process now–the Sulphide–for removing the ears entirely. I'll see if –" "Listen!" I interrupted, drawing myself up and animating my features to their full extent and speaking with a withering scorn that should have blasted the man on the spot.

(i) Why does the photographer mention "the Sulphide" process?
How does this method reflect his attitude toward the subject's features?
What does it mean to "remove the ears entirely" in the context of retouching?

(ii) Why does the speaker interrupt the photographer at this point?
How does the speaker's tone and posture convey his outrage?

(iii) What is implied by the phrase "withering scorn that should have blasted the man on the spot"?

(iv) What does the photographer's willingness to alter the subject's appearance so drastically suggest about his professional ethics?
How might such extreme measures conflict with the subject's sense of identity?

(v) Do you sense that the speaker's interruption changes the balance of power in their interaction?
How might this sudden defiance affect their relationship going forward?

Ans :

(i) The photographer mentions "the Sulphide" process because he believes he can make further "improvements" by drastically altering the subject's appearance.
He shows little concern for preserving the subject's natural look, valuing his own vision above authenticity.
In the context of retouching, "removing the ears entirely" indicates an extreme measure, suggesting no feature is too fundamental to be changed or eliminated.

(ii) The speaker interrupts because the idea of removing his ears is shocking and offensive, crossing a personal boundary.
His forceful tone and upright posture convey a profound indignation, marking a moment when he can no longer tolerate the photographer's intrusive methods.

(iii) "Withering scorn that should have blasted the man on the spot" implies the speaker's disdain is so intense that he expects it to halt or overwhelm the photographer.
It emphasizes the speaker's moral outrage and the depth of his anger at the suggestion.

(iv) The photographer's readiness to remove integral body parts like ears reveals he prioritizes an idealized aesthetic over respect for the subject's identity.
Such extreme changes conflict with the subject's personal sense of self, blurring the line between creative enhancement and violating a person's physical integrity.

(v) Yes, this interruption likely shifts the dynamic, as the speaker asserts his own authority rather than continuing to acquiesce.
By openly challenging the photographer, he reclaims some power in their interaction, which could either force the photographer to reconsider his approach or escalate tension in their relationship.

11. Read the following extract from the text and answer the questions that follow:
"It seems that I was mistaken. What I wanted is no longer done. Go on, then, with your brutal work. Take your negative, or whatever it is you call

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(iv) What does the photographer say about the altered eyebrows?
How does his quick glance at the speaker's face reveal his approach?

(v) Does this exchange suggest conflict or acceptance?
How do the changes made by the photographer reflect broader themes of self-image?

Ans :

(i) The speaker hesitates because the retouched eyes no longer resemble his own, making him unsure about the photographer's alterations. He feels they look unnatural or at odds with what he knows to be his real features.
The photographer explains that he has "retouched" the eyes and is quite pleased with the result, regarding them as an improvement.

(ii) The speaker politely questions the authenticity of the new eyes but acknowledges them as "fine," indicating a mix of acceptance and mild unease.
The photographer likely calls them "splendid" because he believes his retouches enhance the overall look, reflecting his professional pride in creating a more idealized image.

(iii) He questions whether the eyebrows shown in the photograph belong to him, expressing disbelief at how different they appear compared to his real ones.

(iv) The photographer states that the eyebrows have been removed and replaced as part of the retouching process, as if erasing them were a routine modification.
His quick glance suggests he views the speaker's face primarily as a canvas to be adjusted, revealing a detached, perhaps impersonal approach to capturing the "perfect" portrait.

(v) There is a subtle conflict in that the speaker senses his own features are being disregarded in favor of the photographer's vision, yet he also shows a level of acceptance by continuing the conversation without outright protest.
These alterations highlight the tension between one's authentic self and society's-or an artist's-desire for a more polished, idealized appearance, reflecting ongoing themes of identity and self-perception.

9. Read the following extract from the text and answer the questions that follow:
"We have a process now–the Delphide–for putting in new ones. You'll notice here where we've applied it to carry the hair away from the brow. I don't like the hair low on the skull." "Oh, you don't, don't you?" I said. "No," he went on, "I don't care for it. I like to get the hair clear back to the superficies and make out a new brow line."

(i) Why does the photographer refer to "the Delphide" process?
What does this method involve?
Why does he apply it to carry the hair away from the brow?

(ii) What does the photographer mean by "I don't like the hair low on the skull"?
How does the speaker respond to this remark?

(iii) Why might the photographer prefer to "make out a new brow line"?

(iv) How does the phrase "carry the hair away from the brow" reflect his approach to retouching?
What does "clear back to the superficies" imply?

(v) Does the photographer's preference for a revised hairline suggest artistic creativity or a disregard for the subject's natural look?
How might the subject react to these drastic changes?

Ans :

(i) The photographer refers to the Delphide process because it is a specialized method he uses to alter or "put in new" features, indicating a high level of retouching expertise. This method involves manipulating the hairline and brow, effectively shifting where the hair appears to grow so that it suits his ideal vision for the photograph.
He applies it to carry the hair away from the brow in order to reshape the subject's overall look, reflecting his belief that a higher brow line is more aesthetically pleasing.

(ii) When he says "I don't like the hair low on the skull," the photographer reveals his personal bias for a more elevated hairline, suggesting he believes it gives a cleaner or more refined appearance.
The speaker reacts somewhat skeptically but continues to engage with the photographer's ideas, possibly feeling surprised or uneasy about such drastic alterations yet still curious about the outcome.

(iii) The photographer might prefer to "make out a new brow line" because it aligns with his goal of creating what he views as a more ideal or artistic rendition of the subject's features,

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(v) Is the closing tone one of resignation, anger, or something else?
How does this ending tie into the broader theme of self-image versus external manipulation?

Ans :

(i) The speaker proposes adding every conceivable embellishment-gloss, shading, embossing-so that the photographer can reach his own idea of perfection.
This exhaustive list shows that the speaker has given up resisting; he no longer cares about preserving authenticity and effectively surrenders the image to whatever the photographer deems "finished."

(ii) By telling the photographer to keep the final product for himself and his friends, the speaker distances himself from any emotional investment in it.
Saying "They may value it" indicates that he no longer considers the photograph a true representation of himself and believes only those who admire such heavy alterations will find it worthwhile.

(iii) He calls it "but a worthless bauble" because, in his eyes, the heavily manipulated portrait is devoid of personal meaning.
This phrase conveys his disillusionment, implying that the photograph has become a mere trinket rather than a sincere depiction of who he is.

(iv) Breaking into tears and leaving underscores the depth of the speaker's frustration, hurt, and loss of agency.
It shows that the session ends in emotional turmoil, with the speaker feeling overwhelmed by the photographer's relentless modifications and the resulting loss of his real identity in the image.

(v) The speaker's tone combines resignation and sorrow, as he both capitulates to the photographer's vision and laments the loss of his authentic self.
This resolution underscores the story's central conflict between genuine self-image and artificial perfection, highlighting the emotional cost of conforming to someone else's imposed ideals.

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2. Why did Martin dislike being in the elevator with other passengers?
(a) He wanted to greet them but was too shy
(b) He disliked close proximity and forced silence
(c) He enjoyed conversation but no one responded
(d) He felt too hot inside with many people

Ans :

(b) He disliked close proximity and forced silence

Martin feels awkward with strangers in a tight space, and the unspoken rule of not acknowledging each other heightens his claustrophobia.

3. Which floor did Martin and his father live on?
(a) Seventh
(b) Ninth
(c) Twelfth
(d) Seventeenth

Ans :

(d) Seventeenth

Martin must travel many floors, and the elevator's every shudder feeds his anxiety on each long ride.

4. What caused Martin's father to frown when Martin was out of breath?
(a) Martin's tardiness
(b) Martin's fear of the elevator
(c) Martin's lost backpack
(d) Martin's injury

Ans :

(b) Martin's fear of the elevator

His father disapproves of Martin's reluctance to use the elevator, attributing it to cowardice and weakness.

5. How does Martin's father view his son's concerns?
(a) As childish and unfounded
(b) As worthy of immediate support
(c) As comical entertainment
(d) As heroic bravery

Ans :

(a) As childish and unfounded

Throughout the story, the father dismisses Martin's fears, showing little understanding or empathy toward his legitimate anxieties.

6. Which word best describes Martin's initial impression of the fat lady?
(a) Friendly
(b) Menacing
(c) Playful
(d) Compassionate

Ans :

(b) Menacing

From her unbroken stare and imposing presence, Martin senses a threat, triggering immediate alarm and unease.

7. Why did the fat lady's presence in the elevator disturb Martin so much?
(a) She sang loudly
(b) She recognized him from school
(c) She stared without speaking
(d) She offered him candy

Ans :

(c) She stared without speaking

The silent, continuous observation made Martin suspect the worst. It felt threatening and seemed to confirm she had a strange fixation on him.

8. When the fat lady joined Martin on the elevator the second time, which floor did she press?
(a) 14
(b) 18
(c) 10
(d) 3

Ans :

(b) 18

Her unpredictability in choosing floors heightens Martin's suspicion that she's deliberately toying with him.

9. What does Martin imagine might happen if the elevator suddenly stopped?
(a) He could call for help
(b) He could easily escape
(c) He'd be trapped for hours
(d) He'd read a book

Ans :

(c) He'd be trapped for hours

Being confined inside a failing elevator is Martin's greatest fear, driving his reluctance to ride it.

10. What feature of the elevator door bothered Martin?
(a) It opened too fast
(b) It never fully closed
(c) It stayed open for a long time
(d) It slammed shut abruptly

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to use crutches, Martin can no longer avoid the elevator. His father still thinks Martin is overreacting.

6. **The Final Trap :** When Martin's father leaves him alone inside the elevator, the fat lady appears once more. She quickly boards, greets Martin by name, and hits the Stop button, trapping him. The story ends on this tense moment, leaving us unsure of Martin's fate.

WORD MEANINGS

1. Elevator : A platform or cabin for transporting people between floors.
2. Apartment : A residential unit in a building.
3. Nervous : Feeling anxious or uneasy.
4. Uncomfortable : Feeling unease or distress.
5. Clanging : A loud metallic sound.
6. Shuddered : Trembled or shook slightly.
7. Exhausted : Extremely tired or worn out.
8. Crowded : Filled with too many people or objects.
9. Cement : A building material used for constructing floors and walls.
10. Echoed : Repeated sound bouncing back.
11. Gasping : Struggling to breathe, usually after exertion.
12. Frowning : Expressing displeasure or concern with a facial expression.
13. Skinny : Very thin or underweight.
14. Weak : Lacking physical strength.
15. Bullied : Intimidated or mistreated by others.
16. Passengers : People traveling in a vehicle or elevator.
17. Ballooned : Swelled or puffed out.
18. Waddled : Walked with a side-to-side motion, like a duck.
19. Fleshy : Having a lot of soft tissue or fat.
20. Piggish : Resembling a pig, often in appearance.
21. Creaked : Made a high-pitched sound due to strain or movement.
22. Lobby : The entrance area of a building.
23. Nightmare : A frightening or unpleasant experience, often during sleep.
24. Pudgy : Slightly fat or plump.
25. Trembled : Shook involuntarily, often from fear or anxiety.
26. Horrible : Extremely unpleasant or bad.
27. Scratchy : Rough or irritating to touch.
28. Staring : Looking fixedly at something or someone.
29. Ashamed : Feeling embarrassed or guilty about something.
30. Slammed : Closed forcefully and loudly.
31. Timid : Showing a lack of courage or confidence.
32. Expression : A look on someone's face that shows an emotion.
33. Crutches : Devices used to assist walking, especially when injured.
34. Hospital : A place for medical care and treatment.
35. Hobbled : Walked with difficulty, often due to an injury.
36. Afraid : Feeling fear or apprehension.
37. Pleaded : Made an emotional request.
38. Impatiently : Without patience or tolerance.
39. Disappointed : Feeling let down or unsatisfied.
40. Coward : Someone lacking courage.

CRITICAL COMMENTS

1. **Fear as a Driving Force :** Martin's phobia of the cramped elevator creates constant tension, making everyday elements feel threatening.
2. **Unsupportive Parenting :** Martin's father mocks his fear, heightening Martin's sense of isolation and increasing his anxiety.
3. **Mysterious Woman :** The fat lady represents Martin's worst nightmares, silently intensifying his terror by trapping him in the elevator.
4. **Isolation and Helplessness :** With no one to understand his fears, Martin feels more vulnerable, especially after breaking his leg.
5. **Uncertain Ending :** The story closes on an unresolved note, emphasizing that fear can remain unaddressed.

MULTIPLE CHOICE QUESTIONS

1. What detail about the building made Martin uneasy from the start?
(a) Its age
(b) Its new paint
(c) Its busy lobby
(d) Its loud neighbors

Ans :

(a) Its age

The building's antiquity, dim lighting, and small elevator suggest potential mechanical issues. This amplifies Martin's fears about being trapped.

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The stairs offered no comfortthey were unlit, and his echoing steps suggested someone following him, compounding his terror.

19. Which best captures the reason Martin can no longer avoid the elevator after his accident?
(a) He lost his keys
(b) He wants to see the fat lady again
(c) He physically can't climb the stairs
(d) He made a promise to his father

Ans :

(c) He physically can't climb the stairs

His broken leg removes any remaining choice; Martin must confront the elevator and the dangerous woman he fears.

20. What does Martin most likely fear the fat lady might do?
(a) Offer him food
(b) Insult his father
(c) Harm him when they're alone
(d) Give him some unwanted gifts

Ans :

(c) Harm him when they're alone

Her silent aggression and strange, fixated behavior convince Martin she poses a real threat, especially in the confined elevator.

21. Which statement about Martin's father is true?
(a) He empathizes with Martin's fears
(b) He scolds Martin for being childish
(c) He moves out of the apartment with Martin
(d) He warns the fat lady to stay away

Ans :

(b) He scolds Martin for being childish

Throughout the story, Martin's father repeatedly criticizes him rather than offering comfort or investigating the situation.

22. At the story's climax, why can't Martin escape when the fat lady enters the elevator?
(a) The door was too wide
(b) His crutches slow him
(c) She held the door open
(d) His father insisted he stay

Ans :

(b) His crutches slow him

Because of his injured leg, Martin can't slip past quickly, giving the fat lady enough time to corner him and press Stop.

23. What is the tone of the story's ending?
(a) Joyful resolution
(b) Lighthearted humor
(c) Suspenseful horror
(d) Disappointing confusion

Ans :

(c) Suspenseful horror

The fat lady stops the elevator while laughing, confirming Martin's worst fears and leaving the reader with a chilling, unresolved outcome.

24. Which theme is underscored by Martin's father's dismissive attitude?
(a) The value of independence
(b) The importance of supportive parenting
(c) The dangers of curiosity
(d) The significance of following rules

Ans :

(b) The importance of supportive parenting

Had Martin's father taken his fears seriously, he might have protected him. Instead, he dismisses them, revealing how vital empathy is for a child's sense of safety.

25. How does the fat lady's final action shape the story's horror element?
(a) She comforts Martin
(b) She stops the elevator, trapping Martin
(c) She invites his father inside
(d) She apologizes sincerely

Ans :

(b) She stops the elevator, trapping Martin

By pressing the Stop button and laughing, she literalizes Martin's deepest fear-being held captive-and cements the suspenseful, terrifying climax of the story.

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26. Martin was described as _____ because he was skinny.
(a) a short teenager
(b) a tall kid
(c) a thin twelve-year-old
(d) a muscular boy

Ans :

(c) a thin twelve-year-old

From the story's opening lines, Martin is portrayed as thin and only twelve. The description emphasizes his slight build, highlighting his vulnerability in both physical and emotional terms.

Ans :

(d) It slammed shut abruptly

The door's loud clang and rapid closure enhance Martin's dread of being pinned or locked in.

11. Why does Martin think the fat lady "had to be crazy"?
(a) She kept screaming
(b) She stared at him ceaselessly
(c) She spoke incoherently
(d) She tried to help him

Ans :

(b) She stared at him ceaselessly

Her unsettling, wordless fixation suggests irrational behavior to Martin, leaving him convinced she might be dangerous.

12. How does Martin's father react when Martin mentions the strange lady?
(a) Immediately calls security
(b) Ignores him and leaves
(c) Accuses him of imagining things
(d) Encourages him to face her

Ans :

(c) Accuses him of imagining things

The father dismisses Martin's worries, attributing them to his son's overactive fear, thereby isolating Martin further.

13. What event forced Martin to rely entirely on the elevator?
(a) His father's warning
(b) A school competition
(c) His broken leg
(d) A thunderstorm

Ans :

(c) His broken leg

After falling on the dark stairs, Martin can't climb 17 floors on crutches, making the elevator his only option.

14. Which best describes Martin's reaction when he first sees the fat lady after leaving the hospital?
(a) Relief that she's gone
(b) Excitement to greet her
(c) Happiness at her concern
(d) Panic at being alone with her

Ans :

(d) Panic at being alone with her

Having no one to validate his fears, Martin's anxiety escalates upon confronting her again, this time more vulnerable than ever.

15. In Martin's mind, what does the fat lady's smile indicate near the end?
(a) Polite greeting
(b) Knowledge of his forced reliance on the elevator
(c) Complete misunderstanding
(d) Remorse for scaring him

Ans :

(b) Knowledge of his forced reliance on the elevator

Martin interprets her smile as triumphant, believing she anticipated his injury would leave him defenseless.

16. Why does Martin run nearly all the way to school the first time?
(a) He's late for class
(b) He wants extra exercise
(c) He's scared of the fat lady
(d) He forgot his lunch at home

Ans :

(c) He's scared of the fat lady

The unsettling elevator ride intensifies Martin's fears, compelling him to escape as soon as possible.

17. How does Martin feel about his father's attitude toward his fears?
(a) Thankful for his father's concern
(b) Comforted by his father's empathy
(c) Hurt and misunderstood
(d) Proud that his father notices him

Ans :

(c) Hurt and misunderstood

His father's scorn leaves Martin feeling alone and ashamed, with no emotional support for his genuine anxieties.

18. Which of the following contributed to Martin's fear of using the stairs?
(a) Too many friends on the stairs
(b) The bright lights
(c) The presence of a security guard
(d) Darkness and echoing footsteps

Ans :

(d) Darkness and echoing footsteps

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35. Martin wanted to run past the fat lady but _____.
(a) he rushed out first
(b) there was no room
(c) he had big courage
(d) she quickly vanished there

Ans :

(b) there was no room

The elevator's small interior leaves Martin with no space to maneuver around the fat lady. He feels both physically and psychologically enclosed, intensifying his panic to escape.

36. Martin felt embarrassed about fearing the old lady because _____.
(a) she stayed far away
(b) she admired his father
(c) she was very kind
(d) she was just old

Ans :

(d) she was just old

Martin knows that being afraid of an old woman seems unreasonable, heightening his sense of shame. He tries to rationalize his fear, yet her behavior unnerves him regardless.

37. Martin recognized the same green coat that _____.
(a) matched his father's jacket
(b) was sold in spring
(c) turned into a uniform
(d) belonged to the fat lady

Ans :

(d) belonged to the fat lady

The green coat ballooning around her is a distinguishing feature. Recalling its color and bulk, Martin immediately recognizes her presence even before seeing her face.

38. Martin felt trapped when the fat lady pressed _____.
(a) the Stop button
(b) the first floor
(c) the lobby bell
(d) the alarm system

Ans :

(a) the Stop button

By pressing Stop, she seizes control of the elevator, confirming Martin's worst fearthat she might trap him deliberately, with no way for him to escape or summon help.

39. The elevator seemed slower to Martin because _____.
(a) the cables broke down
(b) the lift was empty
(c) the building was new
(d) his fears grew stronger

Ans :

(d) his fears grew stronger

Fear distorts Martin's perception of time and speed. Each floor feels interminable as he anxiously imagines the fat lady might do something threatening before reaching his destination.

40. Martin's father believed Martin was _____ because he was timid.
(a) always smiling calmly
(b) very responsible indeed
(c) proud of his bravery
(d) not acting like a man

Ans :

(d) not acting like a man

Martin's father equates courage with masculinity, implying Martin's fear makes him immature or weak. This attitude exacerbates Martin's sense of isolation and undermines his self-confidence.

41. Identify the correct order of these events from the story:
1. Martin and his father move into a new building.
2. Martin tries the stairs but finds them dark and scary.
3. Martin's father frowns at him for avoiding the elevator.
4. Martin grows nervous about the small old elevator.

(a) 1, 4, 2, 3
(b) 1, 2, 3, 4
(c) 2, 1, 4, 3
(d) 4, 2, 3, 1

Ans :

(a) 1, 4, 2, 3

They move in (1), Martin feels uneasy about the elevator (4), then tries the dimly lit stairs (2). Finally, he's chided by his father for refusing the elevator (3).

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27. Martin found the old elevator unpleasant because _____.
(a) it was brand new
(b) it had gold walls
(c) it had poor lighting
(d) it had no doors

Ans :

(c) it had poor lighting

The text notes dim, insufficient lighting and dirty walls. These features contribute to Martin's unease, making the elevator feel claustrophobic and adding to his already heightened anxieties.

28. Martin feared the elevator might _____ because he was always uneasy.
(a) smell nice
(b) play music
(c) fall suddenly
(d) make him laugh

Ans :

(c) fall suddenly

Martin's long-standing elevator phobia stems from a fear that it could drop unexpectedly. This dread sets the tone for his discomfort and constant sense of potential danger.

29. The stairs frightened Martin because _____.
(a) they were dark inside
(b) they smelled fresh
(c) people sang there
(d) they had wide views

Ans :

(a) they were dark inside

The dark, windowless stairwell with faulty lights makes Martin feel as though someone is following him. This oppressive atmosphere challenges him almost as much as the elevator.

30. Martin's father frowned when Martin avoided the elevator because _____.
(a) he was quite proud
(b) he lost the keys
(c) he liked the stairs
(d) he called him a coward

Ans :

(d) he called him a coward

Martin's father misinterprets his son's fear as simple cowardice, judging him harshly. This dismissal intensifies Martin's struggle to cope with his feelings of weakness and embarrassment.

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31. Martin always took the elevator after his father _____.
(a) accused him of cowardice
(b) bought him a bicycle
(c) praised his bravery
(d) rewarded him daily

Ans :

(a) accused him of cowardice

Motivated by shame and a desire to prove himself, Martin forces himself to use the elevator, hoping to meet his father's expectations and avoid further criticism about his fears.

32. Martin disliked other passengers in the elevator because _____.
(a) they always complimented him
(b) they gave him candy
(c) they often sang songs
(d) they stood too close

Ans :

(d) they stood too close

The limited space heightens Martin's discomfort, especially when strangers stand uncomfortably near. He finds the forced intimacy and avoidance of eye contact particularly unnerving.

33. The fat lady unsettled Martin because _____.
(a) she wept loudly
(b) she turned away quickly
(c) she gave him gifts
(d) she stared at him

Ans :

(d) she stared at him

The woman's unwavering, silent gaze is threatening and intrusive. For Martin, her direct scrutiny magnifies his anxiety, fueling a sense that she's deliberately targeting him.

34. The fat lady's coat brushed Martin as _____.
(a) he stood in a corner
(b) she left the building
(c) he watched the news
(d) she offered him water

Ans :

(a) he stood in a corner

Cramped by her large figure and ballooning coat, Martin is forced to press himself into the corner. Physical contact with her coat makes him feel trapped and helpless.

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(c) 2, 3, 4, 1
(d) 2, 1, 4, 3

Ans :

(b) 1, 2, 3, 4

Father trivializes Martin's fear by calling her just an old lady (1). He then reproaches Martin (2). Martin struggles not to cry (3) and hides away in his room (4).

48. Select the correct progression of the story from these four statements:
1. The fat lady waits for Martin in the morning.
2. She smiles at him just before the door closes.
3. Martin flees down the stairs in panic.
4. Martin falls and breaks his leg.

(a) 1, 2, 4, 3
(b) 2, 3, 1, 4
(c) 1, 2, 3, 4
(d) 3, 1, 4, 2

Ans :

(c) 1, 2, 3, 4

He sees her ready in the elevator (1). She offers an unsettling smile (2), prompting him to rush away (3). In the chaotic escape, he tumbles down the stairs (4).

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49. Put these statements in the right order to capture the storyline:
1. Father and Martin ride together, leaving no space for the fat lady.
2. Martin returns home to rest under doctor's orders.
3. Martin briefly believes he is safe from the fat lady.
4. Father mentions he must visit Mrs. Ullman on the ninth floor.

(a) 1, 2, 3, 4
(b) 2, 1, 4, 3
(c) 4, 1, 3, 2
(d) 1, 3, 2, 4

Ans :

(a) 1, 2, 3, 4

Father escorts Martin in the elevator (1), Martin heals at home (2), assumes he's safe (3), until Father recalls his promise to visit Mrs. Ullman on nine, leaving Martin alone again (4).

50. Pick the best chronological arrangement for the events listed below:
1. Father steps off at nine, telling Martin to "grow up."
2. Martin tries pressing nine but it fails.
3. The elevator stops at ten.
4. The fat lady slips in before Martin escapes.

(a) 1, 3, 2, 4
(b) 1, 2, 3, 4
(c) 2, 1, 4, 3
(d) 2, 3, 4, 1

Ans :

(b) 1, 2, 3, 4

Father exits on the ninth floor and admonishes Martin (1). Martin urgently presses nine, but it fails (2). The elevator then halts on ten (3), letting the fat lady enter (4).

51. Determine how statements (1) and (2) relate in the context of Martin's experiences:
Statement (1) : The building's elevator felt cramped and poorly lit, making Martin uneasy.
Statement (2) : Martin used the dark stairs once but found them equally frightening.
(a) (1) is true and (2) is false
(b) (2) is true and (1) is false
(c) (1) is the cause for (2)
(d) (1) and (2) are independent of each other

Ans :

(d) (1) and (2) are independent of each other

Martin hates both the elevator and the stairs for different reasons : the elevator is too small and gloomy, while the stairs are dark and echoing. Neither directly causes the other.

52. Select the choice that best describes the connection between the following statements:
Statement (1) : Martin's father believed his son was acting cowardly.
Statement (2) : Martin forced himself to ride the elevator despite his fear.
(a) (1) is true and (2) is false
(b) (2) is true and (1) is false
(c) (1) is the cause for (2)
(d) (1) and (2) are independent events

Ans :

(c) (1) is the cause for (2)

Martin dreaded being called a coward, so he endured the elevator to satisfy his father's expectations. Thus, his father's disapproval led Martin to continue using the dreaded lift.

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42. Arrange the following events in their proper sequence:
1. Martin worries the elevator might fail at any moment.
2. Martin tries to tolerate other passengers despite his anxiety.
3. The fat lady appears for the first time.
4. Martin continues using the elevator to avoid being called a coward.

(a) 1, 2, 3, 4
(b) 4, 1, 2, 3
(c) 2, 1, 4, 3
(d) 3, 4, 1, 2

Ans :

(a) 1, 2, 3, 4

He fears a sudden drop (1), endures other riders (2), encounters the fat lady (3), yet sticks to the elevator to please his father and avoid labels of cowardice (4).

43. Which of the options below places these story moments in chronological order?
1. The fat lady stares fixedly at Martin.
2. She gets on at the fourteenth floor.
3. Martin tries to run away but can't.
4. Martin squeezes himself into the corner.

(a) 2, 4, 1, 3
(b) 4, 3, 2, 1
(c) 1, 3, 4, 2
(d) 2, 1, 4, 3

Ans :

(a) 2, 4, 1, 3

She boards at floor fourteen (2), forcing Martin against the corner (4). She then stares relentlessly (1). Martin can't slip by in that cramped space and is stuck (3).

44. Decide the correct sequence of these parts from the story:
1. She stares at him on that morning ride.
2. Martin tries to guess if she is merely visiting someone.
3. Martin encounters her again on the third floor.
4. He wonders why she travels to the top floor.

(a) 2, 1, 3, 4
(b) 1, 2, 3, 4
(c) 1, 3, 2, 4
(d) 3, 4, 1, 2

Ans :

(b) 1, 2, 3, 4

First, she unnerves him with her stare (1). Martin speculates she might be a visitor (2). Later, she reappears on the third floor (3), making Martin question her top-floor errand (4).

45. Order these four statements properly to reflect the narrative timeline:
1. The elevator trembles as it ascends to the eighteenth floor.
2. Martin hopes to press seven to exit early.
3. The fat lady enters on the third floor.
4. Martin must squeeze past her scratchy coat.

(a) 3, 1, 2, 4
(b) 2, 3, 1, 4
(c) 4, 2, 1, 3
(d) 1, 3, 4, 2

Ans :

(a) 3, 1, 2, 4

She gets on at floor three (3), the elevator rattles going to eighteen (1), Martin wishes to bail on seven (2), and he's forced into contact with her bulky coat (4).

46. Rearrange the statements to match the actual flow of events:
1. Martin is reluctant to mention the fat lady to his father.
2. Martin finally tells his father about her.
3. His father dismisses the story, implying Martin's fear is baseless.
4. Martin worries she knows he lives on seventeen.

(a) 1, 4, 2, 3
(b) 4, 1, 3, 2
(c) 1, 2, 3, 4
(d) 2, 1, 4, 3

Ans :

(c) 1, 2, 3, 4

He's hesitant to reveal his concerns (1), but eventually confesses (2). Father laughs it off (3), while Martin grows more fearful, realizing she knows his floor number (4).

47. Which sequence accurately reflects how these events unfold?
1. Martin's father calls her "some poor old lady."
2. Father scolds Martin for being timid.
3. Martin holds back his tears.
4. Martin retreats to his room afterward.

(a) 4, 2, 1, 3
(b) 1, 2, 3, 4

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CHAPTER 2

THE ELEVATOR

INTRODUCTION

William Sleator's short story "The Elevator" follows Martin, a 12-year-old boy who dreads riding in a cramped elevator. He and his father move into a new apartment building with an even tinier one, making Martin's fears even worse. A strange older woman keeps riding with him, intensifying his anxiety. One day, she suddenly stops the elevator, trapping Martin inside, and his fear becomes real. Although the story seems simple at first, it grows more intriguing as Martin adapts to a new neighborhood and faces modern technology. By the end, it turns from a quiet tale into a tense, unsettling narrative.

ABOUT THE AUTHOR

William Sleator was an American writer and science fiction author. He was born on February 13, 1945, in Havre de Grace, Maryland, and died on August 3, 2011. He is best known for writing books for young readers that focus on family problems, strange events, and fears. His stories use science and mystery to make everyday life feel exciting or scary. Many teens enjoy his work because they relate to the characters' feelings and worries. By mixing normal life with spooky or futuristic ideas, Sleator's books remain popular, and people of all ages still like to read them.

MAIN CHARACTERS

1. **Martin :** Martin is a twelve-year-old boy who is afraid of the old, cramped elevator in his new apartment building. Although he wants to be brave, his father's harsh words make his fears even worse.
2. **Martin's Father :** He works from home and shows little understanding of Martin's anxiety. Instead of comforting Martin, he scolds him for his fear and pressures him to "act like a man."
3. **The Fat Lady :** She is a strange, unsettling woman who appears in the elevator with Martin. Her constant staring and sudden, frightening actions make Martin's elevator fears much more intense.

SUMMARY

1. **Setting and Martin's Fear :** The story takes place in an old building with a small, shaky elevator. Martin, a twelve-year-old boy, feels extremely anxious whenever he rides it. Its doors slam shut quickly, the walls are dirty, and it moves with a tired, shuddering motion. Despite his fear, Martin's only other option is the dark, windowless staircase, which is just as scary for him.
2. **Conflict with the Father :** Martin's father works from home and shows little understanding of Martin's worries. He criticizes Martin for being timid, telling him to "act like a man." Because Martin wants to please his father, he continues using the elevator, even though it frightens him every time.
3. **Encounter with the Fat Lady :** During one ride, Martin meets a fat lady in a green coat who stares at him without speaking. This strange woman seems to appear on different floors at odd times. She crowds Martin in the elevator and never looks away, causing him even more fear and confusion.
4. **Growing Tension :** Martin tries to explain his worries to his father, but he gets no sympathy. His father dismisses the situation as Martin's wild imagination. Each new meeting with the fat lady becomes scarier as Martin cannot understand her motives.
5. **Martin's Fall and Helplessness :** One morning, Martin panics and decides to use the stairs. He accidentally falls, breaking his leg. Now forced

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53. Identify how these two statements interact within the story:
Statement (1) : Terrified by the fat lady's stare, Martin panicked in the elevator.
Statement (2) : Martin's fear prompted him to try rushing down the stairs, where he fell.
(a) (1) is true and (2) is false
(b) (2) is true and (1) is false
(c) (1) is the cause for (2)
(d) (1) and (2) have no direct link

Ans :

(c) (1) is the cause for (2)

Martin's terror of the fat lady drove him to flee via the dark stairs. That desperate decision resulted in his fall and subsequent broken leg, clearly connecting cause to outcome.

54. Decide the most accurate relationship between these statements:
Statement (1) : The fat lady repeatedly boarded the elevator at different floors, unsettling Martin.
Statement (2) : Martin believed she was intentionally targeting him and knowing his routines.
(a) (1) is true and (2) is false
(b) (2) is true and (1) is false
(c) (1) is the cause for (2)
(d) (1) and (2) are unrelated

Ans :

(c) (1) is the cause for (2)

The woman's unpredictable appearances deepened Martin's paranoia. Because she got on at unexpected floors and stared him down, he presumed she followed him deliberately, fueling his belief she was after him.

55. Evaluate how statements (1) and (2) connect:
Statement (1) : Martin told his father about the strange lady, seeking help.
Statement (2) : His father dismissed the tale and ordered him to 'grow up.'
(a) (1) is true and (2) is false
(b) (2) is true and (1) is false
(c) (1) is the reason for (2)
(d) (1) and (2) are independent of each other

Ans :

(c) (1) is the reason for (2)

When Martin finally mentioned the fat lady, his father's impatient response was immediate. So, Martin's admission triggered his father's dismissive attitude, indicating statement (1) directly caused statement (2).

56. Pinpoint the correct link between the following statements:
Statement (1) : After breaking his leg, Martin was forced to rely on the elevator.
Statement (2) : The fat lady smiled when she saw him unable to escape.
(a) (1) is true and (2) is false
(b) (2) is true and (1) is false
(c) (1) is the cause for (2)
(d) (1) and (2) are independent

Ans :

(c) (1) is the cause for (2)

By injuring himself, Martin had no option but to use the elevator. The fat lady's smile hinted she knew his helplessness. Thus, his immobility (1) likely provoked her ominous reaction (2).

57. Assess the nature of statements (1) and (2):
Statement (1) : The elevator frequently shuddered and clanged whenever it left a floor.
Statement (2) : Martin believed these noises meant the elevator was exhausted and would fail.
(a) (1) is true and (2) is false
(b) (2) is true and (1) is false
(c) (1) leads to (2)
(d) (1) and (2) are unrelated conclusions

Ans :

(c) (1) leads to (2)

The unsettling sounds and movements convinced Martin the elevator was on the brink of malfunction. Thus, the elevator's loud groans (1) triggered his catastrophic thinking (2).

58. Determine how these two statements are connected:
Statement (1) : Martin felt ashamed of fearing an old lady.
Statement (2) : He ignored his own instincts and kept riding the elevator to prove his bravery.
(a) (1) is true but (2) is false
(b) (2) is true but (1) is false
(c) (1) is the cause for (2)
(d) (1) and (2) do not influence one another

Ans :

(c) (1) is the cause for (2)

Martin's embarrassment over a seemingly irrational fear propelled him to conceal it.

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His father asks why he didn't take the elevator because he finds it odd that Martin would go out of his way to climb the stairs-perhaps expecting a reasonable explanation.
The father's reaction suggests a critical or disapproving attitude; he not only questions Martin's choice but also seems to doubt his bravery and physical abilities.

(ii) The father's frown implies dissatisfaction or disappointment in Martin, as though he already suspects Martin of being timid or unable to handle normal situations.
The phrase "his face seemed to say" indicates that, even if he doesn't voice it openly, the father's expression communicates that he thinks Martin is cowardly and physically inferior.

(iii) Martin's father may see him as "skinny and weak and bad at sports" because Martin doesn't exhibit the physical traits or athletic skills his father might value.
This could stem from comparing Martin to other children who are more robust or sporty, or from the father's personal ideals of strength and capability.

(iv) Calling Martin a "coward" could be the father's harsh judgment rather than a real concern for Martin's well-being.
The extract shows that the father quickly jumps to a negative conclusion, implying he's more focused on criticizing Martin than understanding his reasons for avoiding the elevator.

(v) Many might view the father's reaction as unfair because it doesn't allow Martin to explain why he was out of breath or why he took the stairs-it simply labels him as weak or scared.
On the other hand, some could argue the father is genuinely worried about Martin's physical fitness and confidence. Yet, the critical tone and disapproval in the text suggest that the father's approach is more hurtful than helpful, supporting the idea that his reaction is unjustified.

4. Read the following extract from the text and answer the questions that follow:
"She did nothing. She only watched him, breathing loudly, until the elevator reached the first floor at last. Martin wanted to run past her to get out, but there was no room. He could only wait as she turned and moved slowly out into the lobby."

(i) Why does she do nothing?
Why does she only watch Martin, breathing loudly?
In what ways might her silence create tension in the elevator?

(ii) How does Martin react to her presence?
What does wanting to run past her suggest about his feelings or state of mind?

(iii) Why is there "no room" for Martin to get past her?

(iv) How does the woman's slow movement out of the elevator affect Martin's mood?
What might this reveal about her attitude or intentions?

(v) Do you think Martin's reaction is understandable?
Which details in the extract support your opinion?

Ans :

(i) She does nothing because she seems uninterested in putting Martin at ease-or simply chooses not to engage.
Her loud breathing and silent observation heighten the discomfort, making Martin acutely aware of her presence.
By not speaking or moving, she creates an uneasy atmosphere in the enclosed space, intensifying the tension of the ride.

(ii) Martin feels a strong urge to escape as soon as possible, indicating fear, anxiety, or an overwhelming desire to get away from her.
Wanting to run past her suggests he is both intimidated and desperate for a quick exit-he views her presence as an obstacle to his comfort.

(iii) There is "no room" for Martin to pass because the elevator is likely small and cramped, leaving no space to slip by without confronting or pushing past her.
This physical constraint forces him to remain in her proximity until she moves.

(iv) Her slow exit prolongs Martin's discomfort, as he must wait behind her and endure the tension a little longer.
This could imply that she is either unaware of his unease or is deliberately taking her time-perhaps indifferent to or subtly controlling the situation.

(v) Martin's reaction is quite understandable, given the tense environment : a confined space, another person silently watching, and no easy way out.

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anxiety about elevators in general might also make him interpret any minor flaw as a major threat. The dirty walls, dim light, and the slamming door support why his fear is intensified in this particular situation.

2. Read the following extract from the text and answer the questions that follow:
"The stairs were no better. Martin tried them one day after school. There were no windows, and the lights were not working. Martin's footsteps echoed behind him on the cement, as though there was another person climbing, getting closer."

(i) Why were the stairs "no better"?
Why did Martin try them one day after school?
In what ways might the lack of windows and non-working lights create an unsettling atmosphere?

(ii) How does the text emphasize Martin's sense of unease?
What effect do the echoing footsteps have on him?

(iii) What do you think Martin might be feeling at this moment?

(iv) How does the phrase "as though there was another person climbing, getting closer" contribute to the tension?
What does it suggest about Martin's state of mind?

(v) Do you believe Martin's fear is justified, or is he overreacting?
Which details in the extract support your view?

Ans :

(i) The stairs are described as "no better" because they are just as unpleasant or alarming as the elevator or other routes might have been.
Martin decides to try them after school, possibly hoping they would offer a safer or calmer alternative.
However, the lack of windows and broken lights makes the space dark, enclosed, and eerie, heightening any existing fears or discomfort.

(ii) The text highlights Martin's unease by describing the darkness and the absence of proper lighting, as well as the echoing noise in an otherwise silent space.
The echoing footsteps amplify his anxiety by making it seem like someone might be following him, turning a simple walk up the stairs into a tense experience.

(iii) Martin is likely feeling a mixture of fear, nervousness, and possibly paranoia. The echoing footsteps and the dim environment could spark a sense that he is not alone, even if logically he knows he might be.

(iv) The phrase "as though there was another person climbing, getting closer" intensifies the suspense, suggesting an unseen presence that keeps pace with Martin.
It implies that Martin's imagination or fear is making him hyper-alert, so every echo sounds like an actual pursuer, revealing just how jumpy and apprehensive he is.

(v) His fear could be seen as understandable, given the dark, claustrophobic setting and the unnerving echoes that mimic another person's steps.
On the other hand, one might argue he is overreacting if the noises are simply echoes in an empty stairwell. Still, the absence of light and the eerie echoes support why he feels so uneasy.

3. Read the following extract from the text and answer the questions that follow:
"Martin's father worked at home. He wanted to know why Martin was out of breath. 'Why didn't you take the elevator?' he asked, frowning at Martin. You're not only skinny and weak and bad at sports, his face seemed to say, but you are also a coward."

(i) Why was Martin out of breath?
Why does his father ask why he didn't take the elevator?
What does the father's reaction suggest about his attitude toward Martin?

(ii) What does the father's frown imply?
How do you interpret the phrase "his face seemed to say"?

(iii) Why might Martin's father think of him as "skinny and weak and bad at sports"?

(iv) Does calling Martin a "coward" reflect a real concern or a harsh judgment?
Explain your view based on the father's behavior in the extract.

(v) Do you think the father's reaction is justified or unfair?
What details in the extract support your perspective?

Ans :

(i) Martin is out of breath because he has taken the stairs instead of the elevator, possibly rushing to get home and feeling anxious.

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Consequently, he continually took the elevator to maintain a sense of courage, linking his shame to his actions.

59. Which answer best explains the link below?
Statement (1) : Martin's father was silent and unhappy en route to the hospital.
Statement (2) : Martin had just fallen on the stairs after fleeing the fat lady.
(a) (1) is true and (2) is false
(b) (2) is true and (1) is false
(c) (1) is the cause for (2)
(d) (1) results from (2)

Ans :

(d) (1) results from (2)

Because Martin ran from the fat lady and broke his leg, his father was furious and disappointed. That injury (2) directly resulted in the father's silent, angry behavior (1).

60. Figure out the proper relationship between statements (1) and (2):
Statement (1) : Martin thought the fat lady's repeated appearances were too coincidental.
Statement (2) : Martin concluded she must know exactly where and when he'd ride.
(a) (1) is true and (2) is false
(b) (2) is true and (1) is false
(c) (1) causes (2)
(d) (1) and (2) have no direct correlation

Ans :

(c) (1) causes (2)

Her uncanny timing made Martin suspect she deliberately orchestrated every run-in. He reasoned her presence was no accident (1), leading him to believe she tracked his habits (2).

EXTRACT BASED QUESTIONS

1. Read the following extract from the text and answer the questions that follow:
"Of course he was always uncomfortable in elevators, afraid that they would fall, but this one was especially unpleasant. Perhaps this was because of the poor lighting and the dirty walls. Perhaps it was because of the door, which never stayed open long enough, and slammed shut with a loud clanging noise."

(i) Why was he always uncomfortable in elevators?
Why did he fear they might fall?
In what ways did this particular elevator make him feel even more uneasy?
(ii) What does the extract say about the lighting and walls in the elevator?
How might these conditions affect someone who is already nervous?
(iii) What is unusual about the elevator's door?
(iv) How does the door's loud clanging and quick closure contribute to the mood of the ride?
How do you think this affects his state of mind?
(v) Do you believe his fear is understandable or is he overreacting?
What details in the extract support your view?

Ans :

(i) He was always uncomfortable in elevators because he feared they could drop at any moment, which made him anxious in tight, enclosed spaces.
He worried they might fall due to a general mistrust of the elevator's safety mechanisms or a personal phobia.
This particular elevator felt even more unpleasant because of the dim lighting, grimy walls, and the door that slammed shut too quickly-details that made the environment seem especially threatening.
(ii) The extract mentions that the lighting is poor and the walls are dirty, suggesting neglect and gloom.
For someone who is already nervous, these factors can heighten anxiety, as the unclean and poorly lit atmosphere can feel claustrophobic and unsafe.
(iii) The elevator's door doesn't stay open long enough and closes with a loud, clanging sound, which is unusual and unsettling.
(iv) The loud clanging and abrupt closure create a tense, jarring mood that reinforces a sense of confinement.
This likely amplifies his fear, as sudden noises and swift movements confirm his belief that the elevator might be unsafe.
(v) His fear is somewhat understandable, given the elevator's neglected condition and startling noises, which would unsettle many people.
However, one could argue that his persistent

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The details of her heavy breathing, the lack of conversation, and his inability to pass underscore why he might feel anxious or trapped in that moment.

5. Read the following extract from the text and answer the questions that follow:
"He thought about her all day. Did she live in the building? He had never seen her before, and the building was not very big. Maybe she was visiting somebody? But 7.30 in the morning was too early for visiting."

(i) Why does Martin think about her all day?
Why does he wonder if she lives in the building?
In what way does the building's size make her presence unusual?

(ii) Why does Martin consider the possibility that she might be visiting someone?
How does the time of day lead him to doubt this explanation?

(iii) What does Martin's focus on these questions reveal about his state of mind?

(iv) How might the early morning hour heighten Martin's curiosity about the woman?
What assumptions might he be making about typical routines?

(v) Do you think Martin's concern is justified, or is he overthinking the situation?
What details in the extract support your view?

Ans :

(i) He thinks about her all day because their brief encounter in the elevator clearly left a strong impression on him, stirring up questions he can't easily answer.
He wonders if she lives in the building because it's small, and he believes he would have noticed her before.
Since he has never seen her around, her sudden appearance feels out of place.

(ii) Martin considers the idea that she might be visiting someone, trying to find a reasonable explanation for seeing a stranger so early in the morning.
However, he doubts this because 7.30 a.m. seems too early for a casual visit, which makes the situation more puzzling.

(iii) His preoccupation with these questions shows he is both curious and somewhat uneasy.
He can't let go of the mystery surrounding the woman, suggesting he may be anxious or prone to overthinking after their unsettling encounter.

(iv) The early hour accentuates Martin's curiosity because most people are either rushing off to work or still at home, not casually arriving or leaving.
He assumes that if she were a usual resident, he would recognize her schedule or at least have seen her before, leading him to think something unusual might be going on.

(v) One could argue his concern is somewhat understandable, given the odd circumstances and his uneasy feeling from their earlier meeting.
Yet it's also possible he is overthinking the situation : the woman might simply have a routine or reason Martin doesn't know about.
The extract's emphasis on his repeated questions suggests he may be dwelling on it more than necessary.

6. Read the following extract from the text and answer the questions that follow:
"Martin felt nervous when he got back to the building after school. But why should he be afraid of an old lady? He felt ashamed of himself. He pressed the button and stepped into the elevator, hoping that it would not stop, but it stopped on the third floor."

(i) Why does Martin feel nervous?
Why does he wonder why he should be afraid of an old lady?
How does feeling ashamed add to his discomfort?

(ii) What does Martin do when he arrives at the building?
Why does he hope the elevator will not stop?

(iii) Why does the elevator stopping on the third floor heighten Martin's anxiety?

(iv) How might the sudden stop reflect Martin's ongoing fears?
What thoughts could be running through his mind as the door opens?

(v) Do you think Martin's worry is reasonable or exaggerated?
Which details in the extract support your viewpoint?

Ans :

(i) Martin feels nervous because of his previous unsettling encounter with an old lady in the elevator.
He questions why he should be afraid of an elderly person, realizing it seems irrational or

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(ii) Martin wonders if her smile hinted she somehow knew he would soon be unable to use the stairs, implying her satisfaction or anticipation of this forced dependence on the elevator.
Her earlier actions and silent observations now appear more foreboding, as if she had been waiting for Martin to lose his freedom to choose an alternative route.

(iii) Because his leg is injured, Martin has no choice but to take the elevator, placing him in exactly the situation he fears most—being trapped with someone who unsettles him.
This dependency greatly increases his sense of being at her mercy, intensifying his anxiety about encountering her again.

(iv) If the fat lady did, in fact, know about or foresee Martin's predicament, it suggests she may have orchestrated events or merely taken pleasure in his misfortune.
Martin's suspicion raises questions about whether she's merely an eccentric resident with odd behavior or if there's a more deliberate intention behind her actions.

(v) His suspicion could be seen as understandable, given how consistently she appears and how unsettling her behavior has been. The sudden change in his circumstances (breaking his leg) aligns eerily with her smile.
On the other hand, it might be far-fetched if there is no direct evidence she caused or predicted his injury. Still, the coincidence and her knowing smile, as described, lend some weight to his concerns.

13. Read the following extract from the text and answer the questions that follow:
"At least his father was with him in the elevator on the way back from the hospital. There was no room for the fat lady to get in, and if she did, his father would see her and maybe he would understand. When he got home, he could stay in the apartment for a few days."

(i) Why is Martin's father with him in the elevator?
Why does Martin find this reassuring?
How does the lack of space in the elevator affect Martin's feelings about the fat lady?

(ii) Why does Martin hope his father "would see her and maybe he would understand"?
What does this reveal about Martin's need for validation?

(iii) Why can Martin stay in the apartment for a few days?

(iv) How might taking a break from using the elevator impact Martin's worries?
What does his relief at staying home suggest about his state of mind?

(v) Do you think Martin's father's presence genuinely solves his problem or merely postpones it?
Which details in the extract support your viewpoint?

Ans :

(i) Martin's father is with him in the elevator because they are returning from the hospital, likely due to Martin's leg injury.
This reassures Martin because he isn't alone and believes his father can protect him or at least bear witness if the fat lady appears.
With the elevator already crowded, there's no space for her to enter, which further eases Martin's anxiety-he won't have to face another unsettling encounter right now.

(ii) Martin hopes that if the fat lady does try to get in, his father will see her strange behavior firsthand and finally understand the fear Martin has been experiencing.
This highlights Martin's need for someone else-especially an authority figure-to acknowledge and validate his worries, rather than dismiss them.

(iii) Martin can stay in the apartment for a few days to rest and recover, given his broken leg and reduced mobility.
Not having to travel or use the elevator often gives him a temporary escape from the source of his fear.

(iv) Avoiding the elevator for a while might temporarily alleviate Martin's tension. He won't have to confront the possibility of meeting the fat lady when he's feeling physically and emotionally vulnerable.
His relief at staying home indicates just how strong his anxiety has become-he sees isolation as preferable to facing the unknown in the elevator.

(v) His father's presence offers immediate comfort but doesn't necessarily resolve the underlying issue. Once Martin must ride the elevator alone again, the fear could easily resurface.
From the extract, we see Martin's relief is short-term : he's counting on the elevator being too full or on staying home to avoid contact, which postpones, rather than eliminates, the confrontation he dreads.

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8. Read the following extract from the text and answer the questions that follow:
"This morning she got on at the fourteenth floor, so why did she get on at the third floor today and go up to eighteen? The elevator seemed to be moving more slowly than usual. Martin wanted to press seven, so that he could get out and walk up the stairs, but he couldn't reach the buttons without touching her, and he didn't want to do that."

(i) Why is Martin perplexed by the woman's behavior?
Why does the difference in floors matter to him?
How might the elevator moving more slowly add to his anxiety?

(ii) Why does Martin want to press seven and walk the rest of the way?
What prevents him from doing so?

(iii) Why might Martin prefer taking the stairs instead of remaining on the elevator?

(iv) What could the woman's change in floors (from fourteen in the morning to three now, then up to eighteen) suggest about her intentions?
How does Martin interpret this sudden shift?

(v) Do you think Martin's reluctance to touch her is sensible or an overreaction?
Which details in the extract support your viewpoint?

Ans :

(i) Martin is puzzled because earlier that morning, she got on at the fourteenth floor, but now she enters at the third floor and heads all the way to eighteen.
He notices this difference in floors and wonders why her routine seems to have changed, making him suspect something strange is happening.
The elevator moving slowly intensifies his unease, giving him more time to think about her odd behavior and worry about what might happen next.

(ii) He wants to press seven so he can exit the elevator and use the stairs, likely because he finds the situation uncomfortable and wants a quick escape.
He can't reach the buttons without brushing against her, which he's unwilling to do, so he remains trapped in the elevator.

(iii) Martin may feel safer and more in control taking the stairs, rather than being confined in a slow-moving elevator with someone who makes him uneasy.
Walking also offers an immediate chance to escape the tense atmosphere.

(iv) Her inconsistent behavior-switching floors unexpectedly-could suggest that she's deliberately unsettling Martin, or she might have her own reasons for changing floors that he doesn't understand.
Martin interprets it as suspicious or threatening, given his heightened anxiety and the fact that nothing about her actions seems predictable.

(v) His reluctance to touch her can be seen as understandable, considering he already feels anxious and doesn't want any further interaction.
On the other hand, some might view it as an overreaction if it's merely a quick press of the elevator button. The extract shows how the slow ride, her silent presence, and the unexpected floor choices all contribute to Martin's growing tension, which supports why he avoids any contact.

9. Read the following extract from the text and answer the questions that follow:
"When the elevator stopped on his floor, she hardly moved out of his way. He had to squeeze past her, rubbing against her horrible scratchy coat. He was afraid the door would close before he could get out."

(i) Why does she "hardly move" out of Martin's way?
Why does he have to squeeze past her?
In what ways does this moment reflect Martin's ongoing tension?

(ii) How does the description of her "horrible scratchy coat" contribute to Martin's discomfort?
Why might he be worried about the door closing too soon?

(iii) What does Martin's reaction reveal about his feelings toward this woman?

(iv) How might being forced to brush against her coat increase Martin's sense of vulnerability?
What does this physical closeness suggest about the control she exerts, intentionally or not?

(v) Do you think Martin's fear is justified, or is he overreacting to a simple inconvenience?
Which details in the extract support your perspective?

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Ans :

(i) She barely moves because she either doesn't care about his need to exit or perhaps wants to maintain a certain dominance in the confined space.
Martin has to squeeze past because there's little room and she isn't making an effort to step aside, forcing him into uncomfortable physical contact.
This moment underscores the uneasy power dynamic at play and heightens Martin's anxiety, as he feels trapped and rushed in an already stressful situation.

(ii) Referring to her coat as "horrible" and "scratchy" emphasizes the unpleasant sensation of contact and amplifies Martin's dislike for the situation.
He worries about the door closing quickly because elevator doors can shut abruptly, and he doesn't want to be stuck inside with her-or miss his floor altogether.

(iii) His reaction shows he feels a mix of fear, frustration, and urgency. Martin interprets even small interactions (like squeezing by) as potential threats, indicating that his anxiety about this woman has grown into a near-constant state of tension.

(iv) Being forced into physical contact intensifies Martin's vulnerability, as he can't avoid her presence or the unpleasant texture of her coat. This forced closeness suggests she-intentionally or not-exerts control over the space, leaving Martin with no comfortable option but to endure it.

(v) Many would argue his fear is understandable, given the repeated unsettling encounters and her seeming indifference to his personal space. He's grown hyper-aware of every move she makes.
Others might see it as an overreaction if she's simply unaware or unbothered. Yet the detail of him rushing to avoid the closing door, coupled with his discomfort at touching her coat, supports why he feels so tense and threatened.

10. Read the following extract from the text and answer the questions that follow:
"Martin knew he was probably making a mistake, but he had to tell somebody about the woman, 'She was in the elevator with me twice today. She just kept staring at me. She never stopped looking at me for a minute.'"

(i) Why does Martin feel the need to tell someone about the woman?
Why does he mention that she was in the elevator with him twice?
How does her constant staring affect him?

(ii) What does Martin mean when he says he was "probably making a mistake"?
What might he be afraid of?

(iii) How might sharing his experience help or harm Martin's state of mind?

(iv) In what ways does the woman's behavior in the elevator continue to unsettle Martin?
What do you think drives his growing anxiety?

(v) Do you believe Martin is justified in talking to someone about his experiences, or is he overreacting?
Which details in the extract support your perspective?

Ans :

(i) Martin feels compelled to share his experience because he's anxious and needs reassurance or advice.
He points out that she rode with him twice in one day, emphasizing that these encounters weren't just a fluke-they're happening repeatedly and intensifying his unease.
Her unbroken stare magnifies his discomfort, making him feel watched and unable to relax.

(ii) By saying he was "probably making a mistake," Martin suggests he worries about being dismissed, ridiculed, or not believed.
He might also be afraid that talking about his fears could make the situation seem more real or serious than he wants to admit, but he can't keep it to himself any longer.

(iii) Opening up could help Martin feel less isolated, as voicing his concerns might bring him support or understanding.
On the other hand, if the person he confides in downplays his worry, he might feel even more insecure or doubt his own judgment, which could worsen his anxiety.

(iv) The woman's unwavering stare remains the focal point of Martin's alarm, as it suggests an unusual or intense interest in him.
Her silent, persistent gaze feeds his imagination, making him question her motives and fueling a sense that something ominous could happen.

(v) His decision to talk about it is understandable; persistent, unsettling behavior from a stranger would rattle many people.

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One might argue, however, that without more evidence of actual threat, Martin could be overreacting. Still, the fact she was with him twice and never stopped staring provides a strong reason for his discomfort and justifies seeking another person's perspective.

11. Read the following extract from the text and answer the questions that follow:
"In the morning, when the elevator door opened, the fat lady was waiting for him. Martin stood there, unable to move, then backed away. As she saw him, her expression changed. She smiled as the door slammed."

(i) Why does Martin stand there unable to move?
Why does he back away?
How might her presence intensify his fear?

(ii) What does her changed expression suggest?
How does her smile add to Martin's discomfort?

(iii) What is the significance of the door slamming?

(iv) How does the setting (the elevator and its door) influence Martin's reaction?
In what way does it heighten the tension?

(v) Is Martin's fear justified, or is he overreacting?
Which details in the extract support your perspective?

Ans :

(i) Martin stands still because he is taken by surprise and feels a surge of fear at seeing her again, right in front of him.
He backs away because his immediate reaction is to create distance from someone who has caused him so much anxiety in earlier encounters.
Her sudden appearance at the elevator door, combined with the memory of previous unsettling moments, intensifies his apprehension and makes him feel cornered.

(ii) Her expression changes as soon as she notices Martin, suggesting a personal interest or even satisfaction in seeing him again.
The smile she gives him is unsettling because it feels deliberate, almost as though she is pleased by his fear, which only heightens his sense of unease.

(iii) The door slamming can symbolize Martin's lack of control over the situation. It separates him from any chance of a quick escape, underlining the trapped feeling he experiences whenever he encounters her.

(iv) Being at the elevator door puts Martin in an enclosed, confined space-there's nowhere else to go if he wants to leave the building quickly. This limited space and sudden shut of the door amplify the tension, forcing him to confront her rather than simply walk away.

(v) His fear seems understandable, given that he's repeatedly been caught off guard by her silent, watchful presence. The fact that she appears to anticipate his arrival and actively engages him with a change of expression would unsettle many people.
However, some might argue he's overreacting if her behavior is merely odd but not directly threatening. Still, details like her sudden appearance, the slammed door, and the unnerving smile support why Martin feels so anxious.

12. Read the following extract from the text and answer the questions that follow:
"Martin had broken his leg and needed to walk on crutches. He could not use the stairs now. Was that why the fat lady had smiled? Did she know what would happen?"

(i) Why has Martin broken his leg?
How do the crutches limit his mobility?
Why can he no longer use the stairs?

(ii) What connection does Martin make between his injury and the fat lady's smile?
Why might her earlier behavior seem more ominous now?

(iii) How does Martin's reliance on the elevator heighten his vulnerability?

(iv) In what way could the fat lady's apparent knowledge of Martin's situation suggest forethought or a plan?
What questions does this raise about her intentions?

(v) Do you think Martin's suspicion that she anticipated his injury is reasonable or far-fetched?
Which details in the extract support your viewpoint?

Ans :

(i) He has broken his leg, though the exact cause isn't described here, leaving him dependent on crutches for support and movement.
Relying on crutches means he can't manage stairs easily-if at all-since he needs stable footing and has reduced mobility.
Being on crutches forces him to use the elevator, removing his previous option of taking the stairs to avoid the fat lady.

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unusual to feel frightened.
Feeling ashamed makes him even more uneasy, as he recognizes that his fear might be out of proportion but can't quite shake it off.

(ii) When he arrives, Martin presses the elevator button and steps inside, even though he's anxious about another possible meeting.
He hopes the elevator won't stop on any floor, wanting to avoid a repeat of the tense situation he experienced before.

(iii) The elevator stopping on the third floor intensifies his anxiety because it suggests someone might get on-or be waiting-just as he fears.
This possibility brings back memories of his earlier fright, making him worry that he could face a similar or worse scenario.

(iv) The abrupt halt underscores his ongoing fears, as it forces him into a moment of suspense-he doesn't know who or what awaits outside.
He might imagine that the old lady (or someone equally unsettling) will appear again, fueling his apprehension and leaving him feeling trapped.

(v) His worry could be considered understandable, given that his last elevator ride deeply unsettled him and he hasn't resolved that fear.
On the other hand, it might be seen as slightly exaggerated since there is no clear evidence he's in real danger. Still, the text shows he's genuinely shaken by his previous experience, which supports why he feels so uneasy now.

1. Read the following extract from the text and answer the questions that follow:
"He watched her pudgy hand move towards the buttons. She pressed, not fourteen, but eighteen, the top floor. The elevator trembled and began to go up. The fat lady watched him."

(i) Why is Martin closely observing her pudgy hand?
Why is pressing eighteen instead of fourteen significant?
How might this choice make Martin feel unsure about her intentions?

(ii) How does the elevator's trembling add to Martin's apprehension?
In what way does the lady's silent attention heighten his unease?

(iii) Why might the choice of the top floor make Martin feel uneasy?

(iv) How do the lady's actions reflect her attitude toward Martin?
What might her silent watchfulness imply?

(v) Do you think Martin's reactions are justified, or is he overreacting?
Which details in the extract support your viewpoint?

Ans :

(i) He is on high alert, so he notices every detail of her actions, including how she presses the elevator buttons.
Pressing eighteen instead of fourteen is significant because eighteen is the very top floor, meaning the ride will last longer and feel more tense for Martin.
This unexpected choice of the highest floor could make him suspect that the situation might become even more uncomfortable or that the woman has some unknown intention.

(ii) The elevator's trembling feeds into Martin's existing anxiety; any physical sign that something might be amiss confirms his fears about being trapped or unsafe.
The woman's silent focus on him intensifies this worry, as her watchful gaze suggests she's paying attention to his reactions without explaining her own motives.

(iii) Heading to the top floor forces Martin into a prolonged ride in close quarters with someone who already unsettles him.
He may also feel that fewer people will be around at the uppermost level, heightening his sense of isolation.

(iv) Her calm, deliberate actions-coupled with that steady gaze-suggest a kind of quiet control.
Her silence can imply indifference to Martin's discomfort or, alternatively, a measured intention to unsettle him further.

(v) Martin's concern seems reasonable in light of the unnerving environment : a trembling elevator, a stranger closely observing him, and an unexpectedly long ride.
Still, one might argue he's overreacting if the woman's behavior is simply ordinary elevator etiquette. The details about the highest floor, the trembling, and her watchfulness, however, do support why he would feel increasingly uneasy.

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14. Read the following extract from the text and answer the questions that follow:

"Martin hobbled to the buttons and pressed nine, but it didn't do any good. The elevator stopped at ten, where the fat lady was waiting for him. She moved in quickly, and he was too slow to get past her in time to get out. The door closed and the elevator began to move."

(i) Why is Martin hobbling?
Why is pressing nine useless?
How does the elevator's stopping at floor ten create tension?

(ii) Why was the fat lady waiting for him at floor ten?
How does her quick movement affect Martin's attempt to exit?

(iii) What does Martin's inability to get past her suggest about his vulnerability?

(iv) How does the door closing intensify the sense of confinement?
What might be going through Martin's mind as the elevator begins to move?

(v) Do you believe Martin's fear is justified or irrational?
Which details in the extract best support your perspective?

Ans :

(i) Martin is hobbling because he has a broken leg and needs to move carefully and slowly.
Pressing nine is useless because the elevator still stops at ten, indicating that his choice of floor does not override the fat lady's call button.
This unexpected stop creates tension by trapping Martin in a situation he was trying to avoid, heightening his anxiety when he sees her waiting.

(ii) It seems the fat lady anticipated Martin's ride and got on at the tenth floor to intercept him, suggesting a deliberate choice to meet him there.
Her quick movement into the elevator prevents Martin from slipping out, effectively blocking his escape and leaving him no option but to remain inside.

(iii) Martin's inability to get past her shows how physically vulnerable he is, especially since he's on crutches. He can't move fast, and her sudden entry leaves him stuck.

(iv) The door closing seals Martin inside the elevator with her, removing any immediate chance to leave or call for help. This confined space intensifies the feeling that he has no control over the situation.
As the elevator begins to move, he might be panicking about what she intends to do or say, fearing he'll have no choice but to face her in this enclosed setting.

(v) Many would say Martin's fear is understandable, given the repeated unsettling encounters and how she appears to be deliberately cornering him.
Details such as his inability to exit, her quick entry at floor ten, and the door shutting before he can leave all reinforce the sense that he's being trapped, supporting the idea that his fear is justified rather than irrational.

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(c) Twelve kilometers
(d) Twenty kilometers

Ans :

(b) Five kilometers

Though older students complain about the five-kilometer walk to school, Adjoa doesn't mind. She just notes that this distance is seen as long by some but acceptable by her.

16. Which view does Nana hold about school?
(a) It is absolutely essential
(b) It is too expensive
(c) It is a waste of time
(d) It is only for wealthy families

Ans :

(c) It is a waste of time

Nana believes schooling won't benefit Adjoa, especially given her opinion on a girl's role focusing on home and childbearing. She openly expresses that it's not worth the effort.

17. How does Maami feel about not attending school herself?
(a) She feels proud
(b) She feels locked in darkness
(c) She blames Nana for everything
(d) She is unaffected

Ans :

(b) She feels locked in darkness

Maami regrets her illiteracy, likening it to living "in darkness." Thus, she wants Adjoa to learn to read, write, and do calculations for a brighter future.

18. What surprising role is Adjoa chosen for at school?
(a) Class monitor
(b) Library assistant
(c) Runner for the district games
(d) Choir lead

Ans :

(c) Runner for the district games

Unexpectedly, teachers select Adjoa to represent the junior section in district sports. This opportunity shows her "thin, long legs" are powerful assets, challenging Nana's assumptions.

19. How do Nana and Maami initially react to news of Adjoa running?
(a) They both cheer
(b) They don't believe it
(c) They dismiss the competition
(d) They complain about the cost

Ans :

(b) They don't believe it

Skeptical that Adjoa's "inadequate" legs could excel, Nana and Maami doubt her selection. Only after Nana investigates do they accept that Adjoa truly is a chosen runner.

20. What does Nana do upon realizing Adjoa's selection is genuine?
(a) Hides the truth
(b) Criticizes the teachers
(c) Washes and irons Adjoa's uniform
(d) Tells Adjoa not to compete

Ans :

(c) Washes and irons Adjoa's uniform

Nana transforms her skepticism into tangible support by meticulously cleaning and pressing Adjoa's school outfit, symbolizing a quiet shift from doubt to cautious pride in her granddaughter.

21. How does Nana show up at the district sports each afternoon?
(a) She stays home
(b) Wearing stiffly starched cloth, walking behind
(c) Shouting loudly to cheer Adjoa
(d) Hiding under a tree

Ans :

(b) Wearing stiffly starched cloth, walking behind

Although Nana accompanies the schoolchildren, she lags behind in her crisp attire. This distance suggests she's proud yet cautious, observing Adjoa's races without openly joining the group.

22. Which prestigious result does Adjoa achieve?
(a) She finishes second
(b) She gets disqualified
(c) She injures herself
(d) She wins every race

Ans :

(d) She wins every race

Adjoa secures victory in all her events, a shock to those who doubted her legs. This triumph undermines Nana's longstanding view that thin legs can't be physically strong.

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5. **Adjoa's Hidden Talent** : Despite walking five kilometers to school, Adjoa never complains. She discreetly excels at running, winning numerous races without telling her family. Though quiet about these victories, she displays extraordinary ability, hinting at wider potential that neither she nor her relatives fully comprehend or imagine.
6. **Selection for the District Sports** : Eventually, Adjoa's school selects her to compete at the District sports event, astonishing both Nana and Maami. Nana, unexpectedly supportive, washes and irons Adjoa's uniform, then follows them while feigning other errands. This subtle shift suggests she is revising her assumptions about thin legs.
7. **Adjoa's Triumph** : Adjoa wins the junior athlete's cup, filling her family and school with pride. Nana carries the trophy home, cradling it like a precious child before returning it to the headmaster. This gesture indicates that she has begun appreciating Adjoa's once-criticized legs and exceptional abilities.
8. **Nana's Change of Heart** : Moved to tears, Nana admits even slender legs can be useful. Though they may not match her childbearing ideal, they excel at running and hint at broader prospects. Her realization dismantles the belief that a woman's worth depends on her body's suitability for motherhood.
9. **Resolution and Silence of Maami** : Adjoa feels validated, having demonstrated her point through action rather than argument. Maami remains quiet, withholding judgment or excitement, but the family's outlook shifts. They recognize that a woman's legs need not be "fleshy" to serve many truly important purposes in everyday life beyond bearing children, after all.

WORD MEANINGS

1. Hasodzi : A village in Ghana mentioned in the story.
2. Drought : A prolonged period of little or no rain.
3. Fertile : Capable of producing abundant crops.
4. District : An administrative division of a country or region.
5. Nana : A term for grandmother.
6. Maami : A term for mother.
7. Problem : A matter or situation that needs to be dealt with.
8. Language : A system of words or signs for communication.
9. Grown-up : An adult or mature person.
10. Attention : Focused observation or listening.
11. Stare : A fixed gaze.
12. Repeat : To say or do again.
13. Cloth : Material made from fabric.
14. Performance : The act of doing something.
15. Confusing : Difficult to understand.
16. Expression : The way thoughts or feelings are conveyed.
17. Legs : The limbs used for walking or running.
18. Thin : Having little width or thickness.
19. Complain : To express dissatisfaction.
20. Courage : The ability to face difficulty or danger.
21. Spirit : The non-physical part of a person.
22. Approve : To agree or accept as satisfactory.
23. Discuss : To talk about a topic.
24. Marry : To enter into a legal union with a partner.
25. Sports : Physical activities or games for exercise or competition.
26. Runner : A person who participates in running events.
27. Uniform : A specific outfit worn by members of a group.
28. Charcoal : A black residue used as fuel or for ironing.
29. Pressing iron : A tool used to smooth or press clothes.
30. Parade : A public display of people or items moving in an organized manner.
31. Cup : A trophy awarded for achievement.
32. Athlete : A person skilled in sports or physical activities.
33. Precious : Of great value or importance.
34. Compound : A walled or fenced area, often containing multiple buildings.
35. Headmaster : The principal of a school.
36. Starched : Treated with a substance to make fabric stiff.
37. Knee : The joint between the thigh and lower leg.
38. Mutter : To speak in a low or unclear manner.
39. Speechless : Unable to speak, often due to emotion.
40. Useful : Capable of serving a purpose.

CRITICAL COMMENTS

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1. **Traditional vs. Modern Beliefs** : It challenges old notions that a woman's legs must be fleshy for childbearing, proving modern perspectives offer multiple possibilities.
2. **Silence and Self-Expression** : Adjoa stays silent to avoid ridicule, but triumph in running shows actions can speak louder than words.

CHAPTER 3

THE GIRL WHO CAN

INTRODUCTION

"The Girl Who Can" by Ama Ata Aidoo shows how a traditional Ghanaian society believes a woman's main purpose is to bear children. The story challenges this narrow view through seven-year-old Adjoa, whose long, thin legs seem useless to her grandmother, Nana, because they supposedly cannot support the wide hips required for childbearing. However, when Adjoa's "thin legs" help her win a running race, she proves her grandmother wrong. This achievement opens Nana's mind to new possibilities. Meanwhile, Adjoa's mother, Kaya (Maami), stands between tradition and modernity, revealing the struggles women face in balancing cultural expectations with personal strengths.

ABOUT THE AUTHOR

Ama Ata Aidoo was born in 1940 in central Ghana. Her father built her village's first school. Raised in a matrilineal tradition, she saw women's leadership early on, and visits by traveling artists shaped her worldview. She published her first short story at nineteen and studied literature at the University of Ghana, later becoming a lecturer there. Briefly serving as Minister of Education in 1982, she hoped to offer free schooling but resigned when that goal proved impossible. She then turned to full-time writing, also teaching abroad. Her notable works include The Dilemma of a Ghost and Changes : A Love Story. She founded The Mbaasem Foundation to support African women writers.

MAIN CHARACTERS

1. **Adjoa** : A bright, seven-year-old girl living in Hasodzi, Ghana. She has thin, long legs and struggles to speak her mind, yet she secretly excels at running and proves her worth.
2. **Nana (Grandmother)** : She is firm, traditional, and believes women need strong, fleshy legs for childbearing. Despite her stern criticism of Adjoa's legs, she eventually realizes their unexpected potential.
3. **Maami (Kaya, Mother)** : She is gentle and quiet, often overshadowed by Nana's firm presence. Though she rarely protests, she silently supports Adjoa and remains caring throughout her daughter's challenges.

SUMMARY

1. **Hasodzi : The Setting** : In central Ghana's lush Hasodzi village, Adjoa lives with her mother Maami (Kaya) and grandmother Nana. Although much of Africa experiences drought, Hasodzi remains fertile, shaping Adjoa's childhood. She grows curious about life's possibilities, yet her family's traditional views loom over her each day.
2. **Adjoa's Problem : Speaking Her Mind** : Adjoa dreads sharing her opinions because elders either forbid her or ridicule her until they weep. This repeated scorn leaves her unsure of when to speak. She deeply wants to express herself, but fear of mockery compels her to remain silent each time, reluctantly.
3. **Nana's Complaint About "Spindly Legs"** : Nana constantly criticizes Adjoa's thin legs, claiming they cannot support the "solid hips" deemed essential for childbearing. She faults Maami for marrying a man who produced a girl with such limbs. Repeated remarks make Adjoa hyperaware of her legs and cause ongoing household tension.
4. **Curiosity About "Right Legs"** : Adjoa becomes eager to see what "proper" legs look like, planning to observe older women at the river. However, she may only bathe in shallow water with girls her age, none of whom have borne children. She remains completely baffled by Nana's rigid standards.

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Adjoa notices that certain statements evoke laughter and are repeated for fun, whereas others prompt stern warnings never to repeat them, creating inconsistency and confusion.

8. Which body part is a frequent topic of discussion between Nana and Maami?
(a) Adjoa's hair
(b) Adjoa's legs
(c) Adjoa's eyes
(d) Adjoa's hands

Ans :

(b) Adjoa's legs

Since her birth, Adjoa's legs-deemed "too thin" and "too long for a woman"-are endlessly debated by Nana and Maami, making Adjoa self-conscious about them.

9. What does Nana believe about female legs?
(a) They must be short and crooked
(b) They must be elegant and slender
(c) They should have meat and good calves
(d) They should be narrow and fragile

Ans :

(c) They should have meat and good calves

Nana holds that a woman's legs need ample flesh ("with good calves") to support solid hips, which she believes are vital for childbearing-her main measure of proper womanhood.

10. What does Maami timidly point out in defense of Adjoa's legs?
(a) They are fashionable
(b) They look ordinary
(c) Some people have no legs at all
(d) They are strong like tree trunks

Ans :

(c) Some people have no legs at all

Maami tries to highlight that even having legs is a blessing compared to those without limbs. However, Nana dismisses this view and remains focused on Adjoa's supposedly inadequate legs.

11. According to Nana, why must a girl have 'proper' legs?
(a) For dancing ceremonies
(b) To support childbearing hips
(c) To walk long distances
(d) To look fashionable in the village

Ans :

(b) To support childbearing hips

Nana repeatedly insists that strong, meaty legs ensure solid hips, which she ties to fertility. This stance underlies her critique of Adjoa's slender, elongated legs.

12. What contrasting impression does Adjoa have of Nana beyond the leg complaints?
(a) Nana is generally wicked
(b) Nana rarely speaks
(c) Nana travels frequently
(d) Nana is a "good grown-up" otherwise

Ans :

(d) Nana is a "good grown-up" otherwise

Despite her relentless comments on Adjoa's legs, Nana displays kindness and wisdom in other aspects. Adjoa can't reconcile Nana's usual goodness with her harsh fixation on leg shape.

13. How does Adjoa view the adult labels of "good" and "bad" grown-ups?
(a) She considers all adults good
(b) She thinks only her mother is good
(c) She feels too young to truly judge
(d) She calls Nana a bad grown-up

Ans :

(c) She feels too young to truly judge

Adjoa's innocence makes it difficult for her to categorize adults definitively. She respects Nana but can't justify why Nana's endless critique of her legs could still coexist with kindness.

14. Why can't Adjoa easily see adult women's legs in her village?
(a) They wear long wrap-arounds
(b) They refuse to show them
(c) Her mother forbids her
(d) They only bathe at midnight

Ans :

(a) They wear long wrap-arounds

Older women in the village keep their legs concealed. Adjoa rarely witnesses their bare legs, so she can't confirm whether all mothers truly have the "thicker" legs Nana praises.

15. What distance do older kids mention between the village and the small town?
(a) Two kilometers
(b) Five kilometers

3. **Breaking Physical Stereotypes** : Nana's belief that only fleshy legs are useful shatters when Adjoa's thin legs prove essential for success.
5. **Generational Tensions** : Nana's old views clash with Adjoa's new outlook, illustrating how youth can challenge and transform entrenched traditions.
6. **Affirmation of Female Identity** : The story promotes women's abilities beyond childbearing, emphasizing confidence, action, and hidden talents.

MULTIPLE CHOICE QUESTIONS

1. Which region is Hasodzi located in?
(a) Western Region of Ghana
(b) Central Region of Ghana
(c) Northern Region of Ghana
(d) Eastern Region of Ghana

Ans :

(b) Central Region of Ghana

The text explicitly states that Hasodzi is a very large village in the Central Region of Ghana. This location is important to illustrate its fertile land and cultural context.

2. According to the text, what makes Hasodzi especially fertile?
(a) Frequent rainfall
(b) Rich soil
(c) Continuous irrigation
(d) Use of artificial fertilizers

Ans :

(b) Rich soil

The passage highlights Hasodzi's "good soil" in a low-lying area, making it notably fertile. This contrasts with Africa's drought conditions, which can affect surrounding regions more severely.

3. What does Nana usually say when Adjoa does not finish eating her food?
(a) "You will be punished!"
(b) "Don't waste your food!"
(c) "You must learn manners!"
(d) "You don't know what life is about."

Ans :

(d) "You don't know what life is about."

Nana scolds Adjoa, implying she's unaware of life's hardships. By emphasizing problems, Nana suggests Adjoa's carefree attitude ignores bigger struggles beyond leftover food.

4. How old is Adjoa, according to the text?
(a) Five
(b) Seven
(c) Nine
(d) Ten

Ans :

(b) Seven

The text directly states Adjoa's age as seven. This detail is crucialshe's old enough to have complex thoughts but young enough to struggle articulating them to grown-ups.

5. Adjoa's main frustration is that she _____.
(a) fears the dark
(b) cannot walk properly
(c) lacks the language to express her ideas
(d) hates her school

Ans :

(c) lacks the language to express her ideas

Adjoa feels she can form thoughts but doesn't have the "proper language" to share them. This communication gap causes tension, as adults either dismiss or mock her words.

6. What is Nana's typical reaction when Adjoa shares a serious thought?
(a) She praises Adjoa
(b) She laughs until tears come
(c) She quietly agrees
(d) She scolds Adjoa kindly

Ans :

(b) She laughs until tears come

Nana often bursts into prolonged laughter at Adjoa's remarks. This reaction embarrasses Adjoa and discourages her from speaking up, unsure whether her thoughts will be ridiculed again.

7. Why does Adjoa feel confused about repeating things she says?
(a) She forgets her words quickly
(b) Grown-ups never talk to her
(c) Adults sometimes forbid it or find it amusing
(d) She doesn't trust her friends

Ans :

(c) Adults sometimes forbid it or find it amusing

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23. How does Nana carry the trophy when returning home?
(a) In a large basket
(b) On her back like a baby
(c) Tucked under her arm
(d) Inside a traveling bag

Ans :

(b) On her back like a baby

Nana treats the cup as a prized possession, carrying it wrapped at her back. This unusual gesture symbolizes her pride and newfound acceptance of Adjoa's capabilities.

24. What does Nana finally admit about thin legs?
(a) They are absolutely useless
(b) They should be hidden
(c) They need special treatment
(d) They can be useful

Ans :

(d) They can be useful

Witnessing Adjoa's accomplishments changes Nana's perspective. She mutters that "thin legs can also be useful," conceding that her granddaughter's physique has proven advantageous for running and achievement.

25. How does Adjoa feel at the end about "showing" rather than "telling"?
(a) She realizes action can prove her point
(b) She decides never to speak again
(c) She feels guilty for winning
(d) She believes talking solves all problems

Ans :

(a) She realizes action can prove her point

Adjoa's success confirms that demonstrating ability can convince others more than words. She sees how her running settled the leg debate, accomplishing what repeated arguments could not.

26. "They say that when all of Africa is not choking under a drought, Hasodzi lies in a _____ low land."
(a) rocky
(b) fertile
(c) desert-like
(d) sandy

Ans :

(b) fertile

The passage highlights that Hasodzi is notably fertile, implying it has rich soil suitable for agriculture-a stark contrast to the drought that sometimes plagues Africa.

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27. "They also say that I am _____ years old."
(a) eight
(b) five
(c) seven
(d) nearly nine

Ans :

(c) seven

Adjoa repeatedly states she is seven. This age represents her transition from simple childhood to more complex self-awareness, fueling frustration when adults overlook her emerging viewpoints.

28. "My problem is that I do not have the proper _____ to speak them out with."
(a) gesture
(b) language
(c) courage
(d) single word

Ans :

(b) language

Adjoa's dilemma centers on lacking the precise words to express her thoughts. This communication gap leaves her torn between staying silent or risking mockery by speaking up.

29. "She would laugh and laugh, until _____ ran down her cheeks."
(a) sweat
(b) freckles
(c) tears
(d) droplets of joy

Ans :

(c) tears

Nana's laughter escalates to the point of crying, illustrating how adults trivialize Adjoa's insights. This extreme reaction discourages the child from freely sharing her ideas.

30. "I find something quite confusing in all this. No one ever explains why sometimes I shouldn't _____ certain things I say."
(a) whisper
(b) correct
(c) repeat
(d) scribble out

4. Maami quietly tries to mention that some people have no legs at all.

(a) 2, 4, 3, 1
(b) 4, 1, 2, 3
(c) 2, 3, 1, 4
(d) 3, 4, 1, 2

Ans :

(a) 2, 4, 3, 1

Nana brings up rare limb deficiencies first (2). Maami gently mentions total leg loss (4). Nana then deems Adjoa's legs poor for a girl (3), blaming inheritance from her father (1).

45. Select the sequence that correctly reflects Adjoa's observations:

1. Adjoa wonders if "approved legs" simply refer to adult women's covered legs.
2. She notices older women's wrap-arounds hide their leg shapes.
3. She never sees most women's uncovered legs at home or the river.
4. Adjoa imagines verifying whether meatier legs are necessary for childbearing.

(a) 4, 1, 3, 2
(b) 2, 3, 1, 4
(c) 2, 4, 3, 1
(d) 1, 2, 4, 3

Ans :

(b) 2, 3, 1, 4

She first notes wrap-arounds hide the older women's forms (2). Because of that, she seldom sees bare legs (3). She wonders if "correct" legs are just unseen (1) and ponders childbearing claims (4).

46. Determine the accurate order in which the following events occur:

1. Nana calls schooling a "waste of time."
2. Maami regrets living in "darkness" without education.
3. Adjoa walks several kilometres to school, not minding the distance.
4. Nana half-jokes that "with legs like hers," Adjoa might as well learn.

(a) 2, 1, 3, 4
(b) 1, 2, 3, 4
(c) 1, 4, 2, 3
(d) 3, 2, 4, 1

Ans :

(b) 1, 2, 3, 4

Initially, Nana dismisses formal education (1). Maami bemoans ignorance (2). Adjoa, however, is happy trekking to school (3). Nana ironically suggests Adjoa should use her "long legs" there (4).

47. Identify the proper sequence of these key developments:

1. Adjoa wins all her school races at the district sports week.
2. Nana initially disbelieves Adjoa has been chosen to represent the school.
3. Nana proudly washes and irons Adjoa's uniform.
4. Nana verifies the news about Adjoa's athletic selection.

(a) 2, 4, 3, 1
(b) 4, 2, 1, 3
(c) 1, 2, 3, 4
(d) 3, 2, 1, 4

Ans :

(a) 2, 4, 3, 1

Nana doubts the rumor at first (2). She confirms the information (4), then meticulously launders and presses Adjoa's uniform (3). Finally, Adjoa competes and emerges victorious in every race (1).

48. Which arrangement of events is accurate?

1. Nana borrows a charcoal pressing iron from Mr. Mensah.
2. Nana washes Adjoa's uniform meticulously.
3. Nana strolls behind the schoolchildren in stiffly starched cloths.
4. Nana attends the district sports, quietly observing.

(a) 2, 1, 4, 3
(b) 4, 1, 2, 3
(c) 1, 2, 3, 4
(d) 2, 1, 3, 4

Ans :

(d) 2, 1, 3, 4

She begins by carefully washing Adjoa's uniform (2). Next, she borrows the iron (1), dons starched cloths and follows the students (3), and finally observes Adjoa's performance at the district sports (4).

49. Decide the chronological order of these statements:

1. Nana carries the trophy on her back as if it were a baby.
2. Adjoa clinches the best junior athlete cup.

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38. "As soon as she saw me run, Nana realized that my _____ might be useful."
(a) arms
(b) smile
(c) legs
(d) shoes

Ans :

(c) legs

Adjoa's races challenge Nana's deep-seated belief that thin legs cannot be beneficial. Her success in sports triggers Nana's newfound respect for her granddaughter's body.

39. "Thin legs can also be _____ thin legs can also be _____," Nana mutters.
(a) strong/mighty
(b) useful/useful
(c) good/big
(d) perfect/perfect

Ans :

(b) useful/useful

Nana's repeated words confirm her surprising change of heart. After seeing Adjoa's running prowess, she acknowledges that thin legs have their advantages, ending her long-standing criticism.

40. "I don't know too much about such things. But that's how I was feeling and _____ all along."
(a) thinking
(b) hiding
(c) ignoring
(d) joking

Ans :

(a) thinking

Adjoa reveals she always suspected legs could serve more purposes than merely childbearing. Yet, she hesitated to articulate these thoughts, afraid she would be laughed at or forbidden.

41. Which option places these events in the correct order?
(1) Nana complains Adjoa's legs are too thin.
(2) Adjoa is born into a "world of noise."
(3) Nana proclaims Adjoa's legs are also too long.
(4) Adjoa notices her legs are the first topic of concern.
(a) 4, 1, 3, 2
(b) 2, 4, 1, 3
(c) 1, 3, 2, 4
(d) 3, 4, 2, 1

Ans :

(b) 2, 4, 1, 3

Adjoa enters a noisy world (2) and soon realizes her legs dominate conversations (4). Nana first calls them too thin (1), then criticizes their length (3), revealing the family's leg fixation.

42. Pick the right chronological sequence:
1. Adjoa contemplates telling Nana and Maami not to worry about her legs.
2. Nana openly laughs at Adjoa's spoken ideas.
3. Adjoa resents how adults dismiss children's thoughts.
4. She decides staying quiet might be better than risking mockery.

(a) 4, 2, 3, 1
(b) 2, 1, 4, 3
(c) 3, 4, 2, 1
(d) 3, 2, 4, 1

Ans :

(d) 3, 2, 4, 1

Adjoa notices how grown-ups never truly listen (3). Nana's laughter confirms it (2). She weighs silence to avoid ridicule (4). Only then does she ponder comforting them about her legs (1).

43. Arrange these points from Adjoa's life in their proper time order:
1. Nana shakes her head, declaring Adjoa's legs lack "meat."
2. Maami attempts to defend Adjoa's legs.
3. Nana insists if a girl is born with legs, they must be sturdy.
4. Nana praises God that Adjoa is female.

(a) 4, 1, 2, 3
(b) 2, 3, 4, 1
(c) 4, 2, 1, 3
(d) 1, 3, 4, 2

Ans :

(a) 4, 1, 2, 3

Nana first rejoices over a baby granddaughter (4). She then criticizes Adjoa's "meatless" legs (1). Maami tries to stick up for Adjoa (2), but Nana stresses women need strong legs (3).

44. Find the correct order of these moments:
1. Nana hints Adjoa's father is the reason for "strange" genes.
2. Nana references children born with missing limbs as rare cases.
3. Nana claims long, thin legs are unfit for a woman.

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Ans :

(c) repeat

Adjoa is puzzled by inconsistent adult responses : some statements earn severe warnings, others provoke hilarious retellings. This ambiguity stops her from speaking openly, fearing unpredictable reactions.

31. "Those two, Nana and my mother, must have been discussing my _____ from the day I was born."
(a) height
(b) legs
(c) face
(d) soft hair

Ans :

(b) legs

Adjoa notes that her legs have been a lifelong topic of debate. Nana and Maami continually question their appearance, shaping Adjoa's self-awareness about them.

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32. "'Some people have no legs at all,' my mother would try again with all her small _____."
(a) courage
(b) wit
(c) hope
(d) remarks

Ans :

(a) courage

Although timid, Maami attempts to defend Adjoa's legs by emphasizing how fortunate it is to have any legs at all. Nana's firm beliefs, however, usually overpower Maami's timid protests.

33. "And also too _____ for a woman," Nana says of Adjoa's legs.
(a) heavy
(b) slanted
(c) long
(d) crooked

Ans :

(c) long

Besides calling them too thin, Nana insists long legs are unsuitable for a proper woman. This rigid standard reflects her belief that female legs must be shorter and meatier.

34. "How could Nana be a good grown-up when she carried on so about my _____?"
(a) clothes
(b) legs
(c) chores
(d) nighttime habits

Ans :

(b) legs

Despite generally valuing Nana's guidance, Adjoa struggles to reconcile her admiration with Nana's constant complaints about her legs. This contradiction challenges Adjoa's notion of what makes an adult "good."

35. "Nana thought it would be a _____ of time. I never understood what she meant."
(a) risk
(b) future
(c) joke
(d) waste

Ans :

(d) waste

While Maami values education, Nana dismisses schooling as a "waste." Adjoa, unclear why Nana feels this way, is caught between her mother's encouragement and Nana's skepticism.

36. "I was one of my _____'s runners."
(a) mother
(b) father
(c) school
(d) friend

Ans :

(c) school

Adjoa proudly represents her school in a district sports competition, proving that her supposedly "too thin and too long" legs excel in running.

37. "She carried the gleaming _____ on her back. Like they do with babies."
(a) blanket
(b) cup
(c) hamper
(d) groceries

Ans :

(b) cup

Nana's unusual choice to carry the winner's cup on her back showcases her pride in Adjoa's athletic triumph. This symbolic gesture underscores her changing attitude toward Adjoa's legs.

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3. They return to the village, triumphantly showing the cup to Maami.
4. Nana unexpectedly joins Adjoa for the final event of the sports week.

(a) 4, 2, 1, 3
(b) 2, 1, 4, 3
(c) 4, 1, 3, 2
(d) 1, 2, 3, 4

Ans :

(a) 4, 2, 1, 3

First, Nana attends the concluding events (4). Adjoa wins the top athlete trophy (2). Nana proudly hoists it on her back (1), and together they head home to show Maami (3).

50. Select the correct sequence describing the final realization:

1. Nana weeps quietly, muttering that thin legs can also be "useful."
2. Adjoa realizes showing, not telling, changed Nana's mind.
3. Nana seats Adjoa on her knee after the victories.
4. Adjoa acknowledges it's safer to demonstrate rather than speak her truth.

(a) 2, 4, 3, 1
(b) 4, 2, 1, 3
(c) 3, 1, 2, 4
(d) 3, 1, 4, 2

Ans :

(c) 3, 1, 2, 4

Nana holds Adjoa after the success (3), tearfully admitting her newfound appreciation of thin legs (1). Adjoa sees this proof supersedes debate (2), and she values action over uncertain words (4).

51. Decide which relationship between (1) and (2) is accurate:

Statement (1) : Adjoa fears sharing her ideas because adults often mock her.

Statement (2) : She struggles to voice her thoughts, unsure if she has the right words.

(a) (1) is true and (2) is false
(b) (2) is true and (1) is false
(c) (1) is the cause for (2)
(d) (1) and (2) are independent of each other

Ans :

(c) (1) is the cause for (2)

Being ridiculed by Nana and others makes Adjoa wary of speaking up. This constant dismissal fuels her uncertainty about whether she can correctly articulate the complex ideas in her head.

52. Identify the most logical link between the following statements:

Statement (1) : Nana ridicules Adjoa if she says something deemed "too serious."

Statement (2) : Adjoa avoids revealing her real thoughts about her legs.

(a) (1) is true and (2) is false
(b) (2) is the cause for (1)
(c) (1) is the cause for (2)
(d) (1) and (2) do not affect each other

Ans :

(c) (1) is the cause for (2)

Frequent mockery discourages Adjoa from speaking candidly, particularly on sensitive issues like her legs. Nana's laughter and warnings create a climate where Adjoa chooses silence rather than risking embarrassment.

53. Choose how statements (1) and (2) interrelate in the story:

Statement (1) : Nana insists that a girl's legs should be thick to bear children.

Statement (2) : Adjoa's long, thin legs become a constant subject of family debate.

(a) (1) is true and (2) is false
(b) (2) is the cause for (1)
(c) (1) and (2) are unrelated
(d) (1) is the cause for (2)

Ans :

(d) (1) is the cause for (2)

Nana's belief that proper female legs must support future childbearing drives ongoing criticism of Adjoa's legs, making them a recurring point of contention between Nana, Maami, and eventually Adjoa herself.

54. Determine the correct connection between the statements below:

Statement (1) : Maami gently tries defending Adjoa, mentioning some people lack legs entirely.

Statement (2) : Nana persists that Adjoa's legs, though present, are "too thin."

(a) (1) is true and (2) is false
(b) (2) is true and (1) is false
(c) (1) leads to (2)
(d) (1) and (2) are independent positions

Ans :

(d) (1) and (2) are independent positions

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perspective or experience when trying to communicate?

(iii) How does the phrase "not that it is easy to get any grown-up to listen to you" capture the speaker's frustration?

(iv) What does this extract suggest about the speaker's self-confidence or self-expression?
In what way does it reveal a gap between children's thoughts and adult perceptions?

(v) Do you think the speaker's concerns are justified?
Which details in the extract support your answer?

Ans :

(i) The speaker struggles because speaking up might lead to mockery or dismissal, whereas remaining silent means not sharing any ideas at all.
The possibility of being laughed at makes the speaker hesitate, weighing whether it's worth the embarrassment.
The "risk" in saying something serious is that adults may trivialize or ridicule the speaker's words, rather than considering them thoughtfully.

(ii) By referring to "grown-up" listeners, the speaker hints at a generational or authority gap-adults often have power over the conversation and may not take children's thoughts seriously.
This suggests the speaker feels that adults generally dismiss or belittle a child's viewpoint, reinforcing why it's nerve-wracking to speak up.

(iii) The phrase highlights a sense of resignation or disappointment in trying to communicate serious ideas to adults.
The speaker feels that even if they overcome the fear of being laughed at, adults still aren't willing to listen attentively, compounding the difficulty of true dialogue.

(iv) It implies the speaker is torn between wanting to express themselves and fearing negative reactions. Their struggle reflects uncertainty about whether their ideas will be received with respect.
This tension points to a broader divide between children's earnest impulses and adult skepticism, suggesting the speaker perceives a lack of understanding or empathy from older people.

(v) Many would argue the speaker's concerns are valid-children's perspectives are often overlooked or ridiculed, making it hard for them to feel heard.
The extract's emphasis on the difficulty of "getting any grown-up to listen" and the fear of being mocked underscores why these worries about communication are reasonable.
The speaker's frustration indicates they've likely faced this dismissal before, lending credibility to their concern.

3. Read the following extract from the text and answer the questions that follow:
"Take Nana. First, I have to struggle to catch her attention. Then I tell her something I had taken a long time to figure out. And then you know what always happens? She would at once stop whatever she is doing and, mouth open, stare at me for a very long time."

(i) Why does the speaker mention "Take Nana"?
Why does the speaker have to "struggle to catch her attention"?
What does "something I had taken a long time to figure out" suggest about the speaker's thought process?

(ii) What does the speaker's approach to telling Nana reveal about their need for validation or understanding?
How does Nana react after finally hearing the speaker?

(iii) What impact does Nana's "mouth open, stare" have on the speaker's feelings?

(iv) Why might Nana's reaction be both surprising and frustrating for the speaker?
How could this reaction affect the speaker's willingness to share ideas in the future?

(v) Do you think the speaker's frustration with Nana is justified, or does it stem from a misunderstanding?
Which details in the extract support your perspective?

Ans :

(i) The speaker brings up Nana as a specific example of an adult whose attention is difficult to capture.
They must "struggle" because Nana is often preoccupied, and the speaker feels that getting her to truly listen requires extra effort.
Referring to "something I had taken a long time to figure out" shows the speaker puts genuine thought into their ideas, making it even more important that Nana takes them seriously.

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Ans :

(d) (2) proves (1)

Adjoa's inability to articulate her feelings is resolved by demonstrating her legs' capacity on the sports field. Nana's shift confirms that showing results accomplishes what words alone could not.

EXTRACT BASED QUESTIONS

1. Read the following extract from the text and answer the questions that follow:
"They say that I was born in Hasodzi; and it is a very big village in the Central Region of our country, Ghana. They also say that when all of Africa is not choking under a drought, Hasodzi lies in a very fertile low land in a district known for its good soil."

(i) Where is Hasodzi located?
Why is it described as "very big"?
How does the reference to "the Central Region of our country, Ghana" help us understand its geographical context?

(ii) What happens to Hasodzi when "all of Africa is not choking under a drought"?
Why do you think the speaker mentions "good soil"?

(iii) How might the speaker's birthplace influence their identity or sense of belonging?

(iv) What is the significance of describing Hasodzi as being in "a very fertile low land"?
How does the mention of drought highlight environmental challenges?

(v) Do you think the description of Hasodzi is purely factual, or does it convey pride and connection to the land?
Which details in the extract support your view?

Ans :

(i) Hasodzi is located in the Central Region of Ghana, indicating it is part of a well-defined administrative area in the country.
It is described as "very big" possibly to convey its importance or the large number of people who reside there, giving a sense of its prominence among neighboring villages.
Mentioning the Central Region of Ghana places Hasodzi on the national map and provides clarity about its broader setting within Africa.

(ii) When there isn't a severe drought, Hasodzi becomes a fertile area with thriving agriculture, thanks to the moisture and nutrients in its lowland soil.
The speaker highlights "good soil" to emphasize that the land is well-suited for cultivation and can support abundant crops, reflecting its agricultural potential when weather conditions are favorable.

(iii) Being born in a distinct place like Hasodzi, known for its size and fertile ground, likely shapes the speaker's sense of identity and roots.
They may feel pride or a special connection to this region, seeing it as a foundational part of their personal history and cultural background.

(iv) Describing Hasodzi as in "a very fertile low land" underscores its agricultural value-fertile lowlands are often ideal for farming and sustaining livelihoods.
Mentioning drought juxtaposes this fertility with the harsh reality that, without consistent rainfall, even fertile areas can suffer. It highlights environmental challenges that impact daily life and economic stability.

(v) The description seems to blend factual information about the geography and climate with the speaker's sense of origin, suggesting both pride and connection to Hasodzi.
References to its "good soil," its size, and the contrasting image of drought versus fertility point to a deeper emotional or cultural tie, indicating that the speaker values Hasodzi's potential as well as its realities.

2. Read the following extract from the text and answer the questions that follow:
"Because it is always difficult to decide whether to keep quiet and not say any of the things that come into my head, or say them and get laughed at. Not that it is easy to get any grown-up to listen to you even when you decide to take the risk and say something serious to them."

(i) Why does the speaker find it difficult to decide whether to speak up or remain silent?
How does the fear of being laughed at influence this decision?
What risk does the speaker face when saying something "serious"?

(ii) Why does the speaker mention "grown-up" listeners?
What does this imply about the speaker's

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the speaker could even fully understand the world around them, the conversation about their legs was already in progress, shaping their earliest memories and experiences.

(ii) "The land of sweet, soft silence" metaphorically refers to the speaker's existence before fully perceiving or understanding the outside world-perhaps life as an infant, when one is blissfully unaware of adult concerns.
They contrast this calm, unknowing state with "the world of noise and comprehension," meaning the point at which they became conscious of people talking, worrying, and making judgments-especially about their legs.

(iii) This constant emphasis on their legs could make the speaker feel that their physical condition defines them, overshadowing other aspects of their personality or abilities.
It may create a sense of self-consciousness or even frustration, as they come to see their legs not just as part of their body but as a persistent topic of scrutiny and worry.

(iv) Nana and the mother might be talking so frequently about the speaker's legs out of love, concern, or a desire to find solutions or treatments. They could also each have differing views on how best to address the situation, leading to ongoing discussions.
From the speaker's point of view, it may feel invasive or suffocating, but from the adults' perspective, it might be genuine care or necessary attention to a potential medical or developmental issue.

(v) The speaker's reaction appears justified, as a lifetime of having their legs be the main topic would naturally lead to discomfort or irritation. From birth, it has overshadowed many other aspects of their life.
The extract underscores how this topic was omnipresent-indeed "the first" they encountered-supporting the speaker's sense of being defined by it and validating their frustration.

8. Read the following extract from the text and answer the questions that follow:
Nana : 'Ah, ah, you know, Kaya, I thank my God that your very first child is female. But Kaya, I am not sure about her legs.
Hm… hm… hm…'
(Nana would shake her head.)
Maami : 'Mother, why are you always complaining about Adjoa's legs? If you ask me …'
Nana : 'They are too thin. And I am not asking you!'

(i) Why does Nana say she is thankful that Kaya's first child is female?
Why does she follow this statement with uncertainty about the child's legs?
How does her repeated "Hm… hm… hm…" and head-shaking reveal her state of mind?

(ii) Why might Maami challenge Nana's criticism of Adjoa's legs?
How does Nana respond to Maami's objection?

(iii) What does Nana mean by "They are too thin"?

(iv) How do Nana's words and actions create tension between her and Maami?
In what way might this conflict affect Adjoa's perception of herself?

(v) Do you think Nana's concerns are based on genuine worry, or do they seem overly critical? What details in the extract support your view?

Ans :

(i) Nana is grateful that Kaya's first child is a girl, perhaps because of cultural or personal reasons-she might believe having a daughter first is a blessing or aligns with traditional expectations.
Right after expressing this gratitude, she voices her doubt about the baby's legs, indicating that despite being thankful, she immediately notices what she considers a flaw or potential problem.
Her repeated "Hm… hm… hm…" and the head-shaking show hesitation and worry; it's as if she cannot fully articulate her concern but feels strongly enough to express disapproval.

(ii) Maami challenges Nana's criticism because she likely believes Adjoa's legs are perfectly fine, or at least not worth constant complaining. Maami may also be protective of her child and weary of Nana's negativity.
Nana abruptly dismisses Maami's input-"I am not asking you!"-shutting down further discussion. This reply shows Nana's unwillingness to entertain a different perspective on Adjoa's legs.

(iii) When Nana says "They are too thin," she is voicing a direct judgment about Adjoa's physical appearance, implying that slender legs are a problem or something to be concerned about.

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(ii) The speaker's approach-patiently waiting, then sharing a carefully formed thought-reveals a strong desire for acknowledgment and for an adult to genuinely engage with what they have to say.
Nana's reaction is to drop everything and stare, which initially might seem like she's giving full attention, but it comes across as more startling than encouraging.

(iii) Nana's long, silent stare can make the speaker feel awkward or self-conscious. Instead of feeling validated, the speaker may interpret this as confusion or a lack of real understanding, undercutting their confidence.

(iv) It is surprising because Nana suddenly stops and stares, which might indicate amazement or confusion. It is frustrating because the speaker wants meaningful dialogue, but instead gets a reaction that feels more like being gawked at than heard.
Such a response could discourage the speaker from sharing future ideas, fearing that any serious point they make will be met with silence or bewilderment.

(v) Many would see the speaker's frustration as justified since they put effort into formulating their thoughts and yet receive a reaction that doesn't feel genuinely engaging. On the other hand, it could also stem from a misunderstanding : perhaps Nana's stare is her way of processing the speaker's words or showing surprise at the complexity of their ideas.
The detail that Nana "at once stops whatever she is doing" and just gapes indicates the speaker's discomfort with this nonverbal, extended reaction-one that falls short of a real conversation or verbal acknowledgment.

4. Read the following extract from the text and answer the questions that follow:
"She would laugh and laugh and laugh, until tears ran down her cheeks and she would stop whatever she was doing and wipe away the tears with the hanging edges of her cloth. And she would continue laughing until she was completely tired."

(i) Why does she laugh so much that tears run down her cheeks?
How does she deal with the tears when they come?
What does this repeated laughter indicate about her emotional response?

(ii) Why does she stop whatever she is doing when she laughs?
How might this reaction appear to someone seeking a serious conversation?

(iii) What does the phrase "continue laughing until she was completely tired" suggest about the intensity of her laughter?

(iv) How could such an overwhelming reaction affect the speaker's willingness to share thoughts or feelings?
What might the speaker infer from this behavior?

(v) Do you think her laughter is a sign of genuine amusement, or could it be dismissive of the speaker's words?
Which details in the extract support your viewpoint?

Ans :

(i) She laughs so hard that tears stream down her cheeks, suggesting an extremely strong emotional or humorous reaction.
When the tears come, she wipes them away with the edges of her cloth, showing how fully she's immersed in the moment of laughter.
The repetitive nature of her laughter points to a loss of control-she's so caught up in hilarity that it exhausts her.

(ii) She stops her activity because the laughter overtakes her focus, leaving no room for multitasking.
To someone hoping to be taken seriously, this behavior may seem dismissive or overwhelming, as if any serious point is drowned out by laughter.

(iii) The phrase "continue laughing until she was completely tired" highlights not just a brief giggle but a prolonged, all-consuming reaction.
It indicates that her laughter can't be easily stopped-she laughs until she physically can't laugh anymore.

(iv) Such an intense reaction could discourage the speaker from sharing personal or serious thoughts, fearing they won't be taken seriously.
They might interpret the persistent laughter as a lack of genuine engagement or respect, creating reluctance to open up in the future.

(v) Some may view her laughter as genuine amusement, reflecting a strong sense of joy or humor. However, it could also come across as dismissive if it happens whenever the speaker shares something important.
The detail that she literally stops everything and laughs until exhaustion can suggest

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Maami's argument about gratitude-some have no legs-doesn't sway Nana's view. Nana continues believing that Adjoa's legs are insufficient. Both stances co-exist without directly causing or negating each other.

55. Evaluate how statements (1) and (2) connect within the narrative:
Statement (1) : Nana frequently references Adjoa's father to criticize Adjoa's physique.
Statement (2) : Maami falls silent whenever Nana brings up her husband's "defects."
(a) (1) is false and (2) is true
(b) (2) is the cause for (1)
(c) (1) is the cause for (2)
(d) (1) and (2) have no direct link

Ans :

(c) (1) is the cause for (2)

By attributing Adjoa's "spindly" legs to her father, Nana shames Maami's choice of husband. Maami's embarrassment and sense of defeat lead her to silence whenever Nana raises this argument.

56. Select the option that clarifies the relationship between (1) and (2):
Statement (1) : Adjoa notices adults repeatedly discussing her legs since birth.
Statement (2) : Adjoa realizes her legs are "the first topic" of her life.
(a) (1) is true and (2) is false
(b) (2) is true and (1) is false
(c) (1) is the cause for (2)
(d) (1) and (2) amount to the same idea

Ans :

(d) (1) and (2) amount to the same idea

From infancy, Adjoa's legs remain the family's major concern. She recognizes this ongoing fixation, concluding her legs were central from day one-both statements describe that shared realization.

57. Identify the correct relationship between the following statements:
Statement (1) : Nana ridicules Adjoa's thin legs but encourages her to attend school.
Statement (2) : Nana believes Adjoa's legs can at least carry her to learn, if not to bear children.
(a) (1) is true and (2) is false
(b) (2) is true and (1) is false
(c) (1) is the cause for (2)
(d) (1) and (2) reinforce each other

Ans :

(d) (1) and (2) reinforce each other

Nana's mocking attitude coexists with her acceptance that Adjoa might benefit from schooling. She jokes that Adjoa's legs, being long and thin, are more suited for walking to class than childbearing.

58. Figure out the connection between statements (1) and (2) regarding Adjoa's racing success:
Statement (1) : Adjoa wins district races, proving her legs' surprising power.
Statement (2) : Nana washes and irons Adjoa's uniform daily, showing new pride.
(a) (1) is the reason for (2)
(b) (2) leads inevitably to (1)
(c) (1) is false while (2) is true
(d) (1) and (2) are totally unrelated

Ans :

(a) (1) is the reason for (2)

Adjoa's unexpected athletic success prompts Nana's enthusiastic support, symbolized by her careful uniform preparations. Nana's pride stems from witnessing how Adjoa's legs excel at running despite earlier doubts.

59. Choose the best explanation for how (1) and (2) align in the story:
Statement (1) : Nana carries Adjoa's trophy on her back like a precious baby.
Statement (2) : Nana finally acknowledges that "thin legs can also be useful."
(a) (1) is true and (2) is false
(b) (2) is true and (1) is false
(c) (1) triggers (2)
(d) (1) and (2) are independent truths

Ans :

(c) (1) triggers (2)

Nana's gesture of hoisting the trophy conveys pride and admiration for Adjoa's running. That visible pride leads her to reconsider her assumptions, admitting those thin legs do have true worth.

60. Determine how these statements intersect:
Statement (1) : Adjoa realizes actions can speak louder than words.
Statement (2) : Nana's transformation in attitude unfolds only after Adjoa's track victories.
(a) (1) is true and (2) is false
(b) (2) is true and (1) is false
(c) (1) is the cause for (2)
(d) (2) proves (1)

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What does this suggest about the speaker's perspective on the situation?

(iii) How could the speaker's wish for them "not to worry" reflect their desire for peace between Nana and their mother?

(iv) In what ways might the speaker's two "favorite people" have different views on the issue with the speaker's legs?
What underlying conflict does this reveal?

(v) Do you think the speaker's approach of downplaying the issue is helpful or could it lead to misunderstandings?
Which details in the extract support your viewpoint?

Ans :

(i) The speaker is talking about a particular concern or problem related to their legs, which seems to cause anxiety or disputes between Nana and the speaker's mother.
They've "always wanted to tell them not to worry" because the speaker believes the problem is being made bigger than it should be, or that it's manageable without so much stress.
Mentioning Nana and the mother highlights how important the issue is-these are the two people closest to the speaker, and their conflict deeply affects the speaker.

(ii) The speaker sees the concern over their legs as unnecessary drama, feeling that the worry is disproportionate or unproductive.
This suggests the speaker is more accepting of their condition (whatever it may be) and wants others to remain calm instead of treating it like a crisis.

(iii) By expressing a wish for them "not to worry," the speaker shows a strong desire to ease tension between Nana and their mother. They don't want to be the cause of arguments between the two people they care about most.

(iv) Nana and the mother may have different attitudes-perhaps one is overly protective while the other has a more relaxed view, or they disagree on treatment or handling of the speaker's leg issues.
This reveals a deeper conflict : their differing perspectives lead to arguments, and the speaker is caught in the middle, wishing to maintain harmony.

(v) On one hand, the speaker's approach of telling them "not to worry" might soothe tensions and discourage further arguments. It could help both Nana and the mother realize that the speaker is not overly troubled by the issue.
On the other hand, dismissing their concerns too lightly might lead to misunderstandings if the adults sense a lack of honesty or believe the speaker is minimizing a real problem.
The extract shows that the speaker's biggest concern is preventing conflict, but that doesn't necessarily solve the root cause of their disagreement.

7. Read the following extract from the text and answer the questions that follow:
"When I think back on it now, those two, Nana and my mother, must have been discussing my legs from the day I was born. What I am sure of is that when I came out of the land of sweet, soft silence into the world of noise and comprehension, the first topic I met was my legs."

(i) Why does the speaker say Nana and the mother "must have been discussing my legs from the day I was born"?
How might the speaker's early awareness of this topic have shaped their childhood?
What does the phrase "the first topic I met" reveal about the speaker's view of this issue?

(ii) What does the speaker mean by "the land of sweet, soft silence"?
Why does the speaker contrast this with "the world of noise and comprehension"?

(iii) How does the constant discussion of the speaker's legs affect their sense of identity?
In what ways could this focus influence the speaker's self-perception?

(iv) Why might Nana and the speaker's mother feel the need to talk about the speaker's legs so frequently?
How could their intentions differ from the speaker's interpretation?

(v) Do you believe the speaker's reaction to this lifelong attention is justified?
Which details in the extract support your viewpoint?

Ans :

(i) They likely discussed the speaker's legs from birth because it was a noticeable concern or condition that drew constant attention.
Being exposed to this issue so early may have made the speaker grow up feeling that their legs were the central focus of others' worries.
"The first topic I met" implies that before

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10. Read the following extract from the text and answer the questions that follow:
"'What kind of legs?' And always at that point, I knew from her voice that my mother was weeping inside. Nana never heard such inside weeping. Not that it would have stopped Nana even if she had heard it."

(i) Why does the speaker's mother ask, "What kind of legs?"
How does the speaker sense that her mother is "weeping inside"?
What does this reveal about the mother's emotional state?

(ii) Why does the speaker say that Nana "never heard such inside weeping"?
What might be Nana's reaction even if she did perceive the mother's sadness?

(iii) How does the concept of "inside weeping" contribute to the overall tension between the mother and Nana?

(iv) In what ways does this moment highlight the emotional impact of Nana's criticism on the mother?
Why could the mother's hidden tears be significant for the speaker?

(v) Do you believe Nana's insensitivity is intentional or simply a reflection of her character?
Which details in the extract support your view?

Ans :

(i) The mother asks, "What kind of legs?" as a defense or a plea, challenging Nana's critical remarks about their daughter's legs.
The speaker notices that her mother is "weeping inside" by picking up on the tone of her voice-a subtle but powerful sign of deep hurt and frustration.
This hidden sorrow suggests the mother is deeply pained by Nana's repeated criticism yet cannot openly confront her.

(ii) When the speaker says Nana "never heard such inside weeping," it implies Nana is either oblivious to the mother's unspoken anguish or chooses to ignore it.
Even if Nana perceived the mother's sorrow, she likely would not soften her stance or stop voicing her judgments, given her unwavering focus on the issue of the child's legs.

(iii) The notion of "inside weeping" underscores the emotional strain the mother endures without outwardly expressing her tears.
This silent grief contributes to the tension, as it reveals a clash between Nana's blunt criticism and the mother's quiet suffering-two emotional extremes that never fully reconcile.

(iv) It highlights how Nana's harsh words cut deeply into the mother's heart, causing a private pain she does not openly share.
Her hidden tears matter to the speaker because they confirm that the mother is deeply affected, even if she maintains a calm exterior. The mother's quiet anguish likely also heightens the speaker's own sense of distress and empathy.

(v) Some might interpret Nana's insensitivity as a deliberate choice-she sticks firmly to her beliefs about the child's legs and disregards the mother's feelings.
Others could argue it reflects a personality that places blunt honesty above tact or empathy. The detail that "it would not have stopped Nana even if she had heard it" implies that Nana remains steadfast in her views, suggesting a lack of concern for the mother's emotional pain.

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11. Read the following extract from the text and answer the questions that follow:
"How, 'After one's only daughter had insisted on marrying a man like that, you still have to thank your God that the biggest problem you got later was having a granddaughter with spindly legs that are too long for a woman, and too thin to be of any use.'"

(i) Why does the speaker mention "marrying a man like that"?
How does this statement connect to the criticism about the granddaughter's legs?
What does it suggest about the speaker's broader attitude toward the family?

(ii) What does the phrase "you still have to thank your God" imply about the speaker's perspective on life's problems?
In what way does this comment minimize or highlight the granddaughter's legs as a concern?

(iii) How does referring to the legs as "spindly" and "too thin to be of any use" affect the granddaughter's sense of self-worth?
Why might this language be particularly hurtful?

(iv) In what ways could the mention of the granddaughter's appearance be tied to underlying family tensions or judgments about the parents' choices?

(iv) Nana's persistent remarks about Adjoa's legs and her blunt refusal to hear Maami's viewpoint create a clear strain between the two women. Nana's criticisms come across as authoritative and unsympathetic, while Maami wants to defend her daughter.
This conflict could lead Adjoa to become self-conscious if she senses the adults around her are constantly debating or criticizing her appearance.

(v) Some might see Nana's concerns as genuine worry for her granddaughter's health, especially if she believes thin legs could indicate a developmental issue. However, the extract suggests she is overly critical, given her abrupt dismissal of Maami's reassurance and her immediate focus on what she perceives as a defect.
The details-her repetitive "Hm… hm… hm…," head-shaking, and direct criticism ("They are too thin")-support the view that she may be exaggerating or placing excessive importance on Adjoa's legs, rather than offering constructive help or understanding.

9. Read the following extract from the text and answer the questions that follow:
"'Some people have no legs at all,' my mother would try again with all her small courage.
'But Adjoa has legs,' Nana would insist; 'except that they are too thin. And also too long for a woman.'"

(i) Why does the mother say, "Some people have no legs at all"?
What does this reveal about her attitude toward Adjoa's legs?
How does this statement reflect the mother's attempt to defend Adjoa?

(ii) Why does Nana insist that "Adjoa has legs," but also criticize them for being "too thin" and "too long for a woman"?
What does this suggest about Nana's standards or expectations?

(iii) How do these differing viewpoints (the mother's versus Nana's) create tension in their conversation?

(iv) In what ways might Nana's comments about leg shape and length affect Adjoa's sense of self?
Why could these criticisms be particularly impactful for a young girl?

(v) Do you think the mother's approach is effective in countering Nana's criticism, or is it too gentle?
Which details in the extract support your view?

Ans :

(i) The mother says, "Some people have no legs at all," to highlight that Adjoa is fortunate simply to have legs, aiming to shift focus from their perceived imperfections.
It shows she views Adjoa's legs in a more accepting, empathetic light, seeing no need for alarm or excessive criticism.
By pointing out that others are in worse situations, she tries-albeit gently-to defend her daughter and put Nana's worries into perspective.

(ii) Nana acknowledges that Adjoa indeed has legs, but immediately qualifies her statement by labeling them as "too thin" and "too long," revealing her belief in certain traditional or personal ideals about how a girl's body should look.
This indicates that Nana's standard for a "proper" female figure involves legs of a certain shape or proportion, and Adjoa's do not meet her expectations.

(iii) These contrasting viewpoints-one emphasizing gratitude and acceptance, and the other voicing dissatisfaction-create tension because they reflect fundamentally different attitudes. While the mother tries to show tolerance and positivity, Nana focuses on faults and criticism, causing friction in how they discuss Adjoa's appearance.

(iv) Nana's remarks could make Adjoa feel self-conscious, inadequate, or insecure, particularly because they come from a respected elder.
A young girl hearing repeated criticisms about her body shape or size might internalize the message that something is wrong with her, which can have a lasting impact on her confidence and self-image.

(v) Some might see the mother's gentle reminder-that others have far greater challenges-as a compassionate way to counter Nana's negativity and place the issue into a broader context.
However, others may argue her approach is too subtle or deferential, especially when faced with Nana's strong, repeated criticism. The extract shows Nana immediately dismisses or overrides the mother's perspective, suggesting the mother's mild strategy may not be forceful enough to curb Nana's remarks.

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she's not truly listening, which supports the possibility that it's more dismissive than affirming.

5. Read the following extract from the text and answer the questions that follow:
"But then, as soon as another person comes by, just to make sure she doesn't forget whatever (it was) I had said, she would repeat it to her. And then, of course, there would be two old people laughing and screaming with tears running down their faces."
(i) Why does she repeat the speaker's words to another person?
How might this affect the speaker's feelings about sharing personal thoughts?
In what way does having "two old people laughing" intensify the speaker's discomfort?
(ii) How does this laughter impact the atmosphere for the speaker?
Why might seeing more than one person react this way be even more unsettling?
(iii) What does the phrase "laughing and screaming with tears running down their faces" suggest about the intensity of their reaction?
(iv) How does the speaker's perspective on this communal laughter reveal something about their need for validation or respect?
What deeper conflict does it highlight in the way older people treat the speaker's words?
(v) Do you think the speaker's frustration is justified or might they be misinterpreting the laughter?
Which details in the extract support your perspective?

Ans :

(i) She repeats the speaker's words to another person as if it's too funny to keep to herself, or possibly because she wants to share the joke and remember it.
This action can make the speaker feel even more exposed or ridiculed, as what was meant to be a serious or private thought becomes the subject of communal laughter.
Having two older people now laughing and crying with mirth amplifies the sense of being mocked, making the speaker's discomfort more intense.
(ii) The atmosphere becomes even more alienating for the speaker because the laughter appears to spread, emphasizing a lack of genuine understanding or empathy.
Seeing multiple people react with uproarious laughter at something the speaker considered worth sharing can be deeply disheartening, suggesting the speaker's ideas aren't taken seriously at all.
(iii) "Laughing and screaming with tears running down their faces" indicates an extreme emotional release-so overwhelming that it causes tears, loud reactions, and loss of composure.
This level of intensity makes the event feel like a spectacle rather than a simple humorous moment.
(iv) The speaker's perspective suggests they're seeking a thoughtful response to their ideas, not just comedic amusement. Their frustration highlights a deeper conflict : they want respect and meaningful engagement, but instead receive uncontrolled laughter.
This clash reveals the distance between how older people perceive the speaker's words (as a source of amusement) and how the speaker wants to be heard (seriously and with respect).
(v) The speaker's frustration seems justified, as their message is repeatedly turned into a public joke without their consent. The details-two people laughing until they cry, sharing it with anyone who passes by-show that the speaker's intentions are not being honored.
One could argue, however, that the laughter might stem from genuine delight rather than mockery. Yet, from the speaker's viewpoint, it feels dismissive and embarrassing, which supports their sense of being misunderstood or ridiculed.

6. Read the following extract from the text and answer the questions that follow:
"Like all this business to do with my legs. I have always wanted to tell them not to worry. I mean Nana and my mother. That it did not have to be an issue for my two favorite people to fight over."
(i) What does the speaker refer to when mentioning "all this business to do with my legs"?
Why has the speaker "always wanted to tell them not to worry"?
How does the mention of Nana and the speaker's mother add importance to the issue?
(ii) Why might the speaker see this concern about their legs as something that "did not have to be an issue"?

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(v) Do you think the speaker's criticism is meant to be practical (worrying about functionality) or is it more a reflection of personal or cultural biases?
Which details in the extract support your view?

Ans :

(i) The speaker references "a man like that" to indicate disapproval of the mother's choice in partner, implying that this marriage was already a source of disappointment.
By linking it to the granddaughter's "spindly legs," the speaker frames the child's physical traits as yet another unfortunate outcome stemming from that marriage.
This suggests the speaker has a generally negative or judgmental view of both the mother's decision and the granddaughter's appearance.

(ii) Saying "you still have to thank your God" implies that, in the speaker's view, there are worse fates than having a granddaughter with less-than-ideal legs.
It both acknowledges that this situation is not the worst possible scenario and, at the same time, underscores that the granddaughter's legs are seen as a significant, albeit not catastrophic, problem.

(iii) Describing the legs as "spindly" and "too thin to be of any use" can be deeply damaging to a young girl's self-image, suggesting she's physically inadequate or lacking in worth.
Such strong language reduces her legs to a flaw, implying they fail to meet a standard of beauty or functionality, which could lead her to feel defective or ashamed.

(iv) By connecting the granddaughter's appearance to the parents' choices, it reveals ongoing family tensions-perhaps the speaker believes "a man like that" could only produce a child with perceived imperfections.
This tie between heredity and physical traits highlights underlying resentment or disapproval, fueling conflicts about both the granddaughter's body and her parents' marriage.

(v) Some may argue the speaker is concerned about practical matters, assuming "too thin to be of any use" suggests worries about the child's health or capability.
However, the phrase "spindly legs that are too long for a woman" points more to cultural or personal biases regarding acceptable female body shape.
The overall tone-derogatory and critical-supports the idea that it's less about genuine practicality and more about the speaker's prejudices or dissatisfaction with the family's circumstances.

12. Read the following extract from the text and answer the questions that follow:
"So I wished that one day I would see, for myself, the legs of any woman who had children. But in our village, that is not easy. The older women wear long wrap-arounds all the time."

(i) Why does the speaker wish to see "the legs of any woman who had children"?
How does this desire connect to the criticisms the speaker has encountered regarding a woman's legs?
What might the speaker hope to learn or confirm?

(ii) Why is it difficult in the speaker's village to observe the legs of older women?
How does this cultural or traditional practice of wearing long wrap-arounds limit the speaker's curiosity?

(iii) What does the speaker's focus on women's legs suggest about their self-perception or the influence of comments made by others?

(iv) How might the speaker's inability to see these legs affect their understanding of what "normal" or "acceptable" legs look like?
In what ways could this feed into the speaker's doubts or questions?

(v) Do you think the speaker's wish to compare legs is a reasonable response to constant criticism, or does it indicate an overemphasis on physical appearance?
Which details in the extract support your perspective?

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Ans :

(i) The speaker wants to see the legs of women who have had children to check whether their own legs-or a relative's legs-truly deviate from what is common.
This curiosity comes from repeatedly hearing criticisms about how a woman's legs "should" look, particularly regarding length or thickness.
By seeing these legs firsthand, the speaker hopes to confirm if the negative comments are valid or if they are merely unfounded judgments.

MULTIPLE CHOICE QUESTIONS

1. In which year is "The Pedestrian" set?
(a) 1953
(b) 2053 A.D.
(c) 2021 A.D.
(d) 2099 A.D.

Ans :

(b) 2053 A.D.

The story explicitly states that Mr. Leonard Mead is walking in the year 2053 A.D., highlighting a future where most people stay indoors, leaving the city streets eerily empty.

2. What does Mr. Leonard Mead most love to do on misty November evenings?
(a) Watch television
(b) Go dancing
(c) Walk through the silent streets
(d) Write novels

Ans :

(c) Walk through the silent streets

Leonard Mead adores strolling outside. He roams deserted sidewalks, embracing the silence and fresh air in stark contrast to the technology-obsessed society indoors.

3. How does the narrator describe the city at eight o'clock?
(a) Silent and empty
(b) Bustling and busy
(c) Brightly lit by street lamps
(d) Dangerous and chaotic

Ans :

(a) Silent and empty

The story repeatedly emphasizes the city's silence. By eight o'clock, houses appear dark, streets are empty, and most inhabitants remain indoors, absorbed by televised entertainment.

4. Which season is hinted at by the description of "moonlit avenues" and "frosty air"?
(a) Spring
(b) Summer
(c) Autumn/Winter
(d) Rainy season

Ans :

(c) Autumn/Winter

The references to frosty air, fallen leaves, and chilly nights suggest late autumn transitioning into winter, intensifying the cold isolation Leonard Mead experiences on his walks.

5. How does Leonard Mead feel when deciding which direction to walk?
(a) Anxious and fearful
(b) It makes no difference to him
(c) He carefully plans his route
(d) He always turns north

Ans :

(b) It makes no difference to him

Mead wanders aimlessly, selecting any path spontaneously. Because the streets are deserted, every direction is equally silent, underscoring his profound solitude.

6. What does Mead compare the dark houses to as he passes by?
(a) Busy shopping malls
(b) A graveyard
(c) Movie theaters
(d) Libraries

Ans :

(b) A graveyard

Mead likens these unlit, lifeless homes to a cemetery. Their flickers of TV glow are reminiscent of faint firefly lights, suggesting a haunting stillness surrounding him.

7. Why does Mead wear sneakers on his walks?
(a) They're fashionable
(b) To avoid disturbing dogs and neighbors
(c) They are mandatory in 2053
(d) He dislikes leather shoes

Ans :

(b) To avoid disturbing dogs and neighbors

Hard-soled shoes would attract barking dogs and alert neighbors. Mead prefers silent sneakers, minimizing any chance of stirring fear or curiosity from the rare onlooker.

8. Which direction does Mead head on this particular evening?
(a) North, toward the mountains
(b) West, toward the hidden sea
(c) East, toward open fields
(d) South, toward the desert

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kilometres." However, it might also reflect educational gaps or a lifestyle where exact measurements are not frequently discussed.
The extract underscores that the older children clearly know and complain about the distance, while the younger speaker or others may not have learned or needed to learn this concept yet, pointing to broader circumstances such as limited schooling or lack of everyday use for exact measurements.

14. Read the following extract from the text and answer the questions that follow:
"School is another thing Nana and my mother discussed often and appeared to have different ideas about. Nana thought it would be a waste of time. I never understood what she meant. My mother seemed to know-and disagreed."

(i) Why does Nana consider school a "waste of time"?
What might be her possible reasons, given her perspective on other issues in the story?
How does the speaker's confusion highlight a gap in understanding between generations?

(ii) How does the mother's disagreement with Nana over school align with her overall attitude and concerns?
What does this reveal about her hopes or priorities for the speaker?

(iii) Why might the speaker "never understand what she meant"?
In what ways could Nana's view on school be at odds with the speaker's experiences or aspirations?

(iv) How do these differing opinions about education create tension or reflect broader family conflicts?
What does this say about the values held by each character?

(v) Do you think the mother's stance on education is more beneficial to the speaker's future, or could Nana have valid points?
Which details in the extract support your perspective?

Ans :

(i) Nana thinks school is a "waste of time," possibly because she believes practical skills or traditional roles are more important than formal education, reflecting her long-held views on how life should be lived.
Given her critical stance on other matters (like Adjoa's legs), she may have a conservative outlook, questioning modern ideas or changes in lifestyle.
The speaker's confusion highlights a generational gap-Nana's reasons might be rooted in older customs or experiences the speaker doesn't share or comprehend.

(ii) The mother's disagreement shows she values education and sees it as a necessary part of the speaker's growth and opportunities.
This stance aligns with her tendency to defend new or different ideas (like not worrying excessively about physical traits), indicating she wants the speaker to have broader possibilities and a brighter future than Nana imagines.

(iii) The speaker's inability to grasp Nana's argument could stem from being too young or simply because they don't see how school could possibly be pointless.
Nana's view conflicts with the speaker's experiences-perhaps the speaker finds school interesting or sees it as a path to learning, making Nana's dismissal puzzling or outdated.

(iv) These differing opinions deepen the family's ongoing tension, with Nana representing tradition and skepticism about formal schooling, while the mother embraces change and education.
It mirrors the broader conflict between preserving old ways and adapting to newer values, highlighting a clash of generational or cultural priorities.

(v) Many would argue the mother's stance is more forward-looking, offering the speaker better chances in life through formal learning. Her disagreement with Nana underscores her belief that education can empower the speaker rather than waste time.
Still, Nana may think the speaker's time is better spent learning practical, immediate skills. The extract shows, however, that the mother understands the benefits of schooling and actively opposes Nana's view, indicating she sees a future where formal education is key.

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15. Read the following extract from the text and answer the questions that follow:
"When I went home to tell my mother and Nana, they had not believed it at first. So Nana had taken it upon herself to go and 'ask into it properly.' She came home to tell my mother that it was really true. I was one of my school's runners."

(ii) In the speaker's village, older women traditionally wear long wrap-arounds (likely a culturally normative form of clothing), which conceal their legs completely.
Because of this custom, it is nearly impossible for the speaker to glimpse any older woman's legs, thereby preventing any direct comparison or reassurance.

(iii) The speaker's strong focus on women's legs indicates how deeply remarks about leg appearance have impacted them.
Hearing repeated critiques-like legs being "too thin" or "too long"-makes the speaker question what is normal or acceptable, prompting a desire to verify other women's physiques.

(iv) Not being able to observe these legs leaves the speaker without concrete evidence of what typical "motherly" legs look like.
This lack of direct information could perpetuate the speaker's insecurities or confusion, reinforcing the idea that perhaps their own or a loved one's legs are indeed unusual, even if they might not be.

(v) On one hand, the speaker's wish can be seen as a natural response to incessant criticism-seeking tangible proof to confirm or deny the critique.
On the other, it may reflect how much emphasis has been placed on physical traits in this environment. The fact that the speaker's curiosity is piqued by constant remarks about women's legs suggests that those comments have overshadowed other aspects of identity or well-being. The extract underscores the speaker's quest for clarity in a setting where direct comparison isn't easily possible.

13. Read the following extract from the text and answer the questions that follow:
"According to the older boys and girls, the distance between our little village and the small town is about five kilometres. I don't know what five kilometres mean. They always complain about how long it is to walk to school and back."

(i) Why do the older boys and girls mention that the distance is about five kilometres?
How does the speaker's admission-"I don't know what five kilometres mean"-reflect their understanding or perspective?

(ii) What do the older students' complaints about walking to school suggest about their daily routine or challenges?

(iii) In what ways could the lack of understanding of "five kilometres" be tied to the speaker's age or life experience?

(iv) How might walking long distances to school shape the attitudes and experiences of these older students?
What might it reveal about conditions in their village?

(v) Do you think the speaker's lack of awareness about distances is simply due to youth, or could it also point to broader educational or contextual factors?
Which details in the extract support your view?

Ans :

(i) The older boys and girls mention the distance of about five kilometres to indicate just how far they have to travel between the village and the small town-especially for school.
When the speaker says, "I don't know what five kilometres mean," it shows they're either too young or haven't been taught to measure distance in such terms, highlighting a difference in understanding between them and the older children.

(ii) Their complaints about the walk suggest that attending school involves a lengthy daily journey, which can be physically tiring and time-consuming.
This emphasizes a challenge in their routine, as they must spend a significant part of their day getting to and from school, likely on foot.

(iii) The speaker's inability to comprehend "five kilometres" likely stems from limited exposure to formal metrics or the concept of measured distances, which is more common in older children or adults.
It indicates that the speaker may be younger or that such educational details haven't been introduced in their schooling yet.

(iv) Walking a long distance to school can contribute to the older students' feelings of fatigue or frustration, possibly affecting their motivation to attend or their performance at school.
It also reveals that the village might lack nearby educational facilities, underscoring broader issues like infrastructure, access to transportation, or resource allocation in the region.

(v) It's plausible the speaker's youth is the main reason for not understanding "five

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Ans :

(i) The speaker enjoys wearing the school uniform because it symbolizes belonging and possibly an achievement-being part of a group or event they're proud of.
Seeing it gleam in the sunlight at the parade enhances that pride, as it draws positive attention and underscores the speaker's sense of standing out in a good way.
Together, these details suggest the speaker feels confident and happy, at least in that moment.

(ii) By shining more brightly than the others, the uniform becomes a metaphor for the speaker's personal triumph or uniqueness.
It may signify the speaker's longing to be seen in a positive light, especially after past criticisms. Having a uniform that literally catches the sun suggests a moment of validation or prominence.

(iii) Mentioning Nana indicates the speaker is still keenly aware of her opinion and hopes for her approval.
Despite prior tensions or doubts Nana has expressed, the speaker remains eager for her to notice and appreciate any sign of the speaker's success or improvement.

(iv) Earlier, the speaker faced skepticism-particularly concerning their physical traits or abilities-but now feels a sense of pride and belonging.
The uniform's brilliance symbolizes a transformation : from being criticized or doubted to standing out and feeling confident.
It shows the speaker's view of themselves is evolving positively, and they believe others (including Nana) might be reassessing their judgments.

(v) It's likely a blend of hope and perception. The speaker doesn't provide concrete proof that Nana liked the uniform but seems confident that this notable, shining moment would catch Nana's attention positively.
Given the speaker's past longing for Nana's approval, it's plausible they're interpreting Nana's presumed reaction through an optimistic lens, yet the extract's focus on the gleaming uniform suggests there's a genuine reason to believe Nana would be proud.

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11. Read the following extract from the text and answer the questions that follow:
"Oh. Grown-ups are so strange. Nana is right now carrying me on her knee, and crying softly. Muttering, muttering, muttering. That 'saa', thin legs can also be useful... thin legs can also be useful... That 'even though some legs don't have much meat on them, to carry hips... they can run. Thin legs can run... then who knows?'"

(i) Why does the speaker find grown-ups "so strange"?
How does Nana's behavior in this moment contrast with her earlier criticisms of thin legs?
What does her soft crying and muttering indicate about her state of mind?

(ii) How does Nana's repeated phrase, "thin legs can also be useful," represent a shift in her perspective?
What does she seem to be acknowledging about the speaker's abilities?

(iii) Why might Nana mention that "even though some legs don't have much meat on them, to carry hips... they can run"?
What does this suggest about her newfound view on physical appearance versus function?

(iv) In what ways could Nana's tears and the speaker's realization-"Grown-ups are so strange"-impact their relationship going forward?
How might this scene be a turning point for both Nana and the speaker?

(v) Do you believe Nana's emotional response is rooted more in regret, pride, or both?
Which details in the extract support your perspective?

Ans :

(i) The speaker finds grown-ups "strange" because their attitudes can change abruptly or seem contradictory.
Nana's current tenderness and soft crying contrast with her previous harsh comments, where she repeatedly criticized thin legs for being a liability or "useless."
Her tears and quiet repetition suggest a mix of emotion-perhaps remorse for judging so harshly, or relief in realizing she was wrong, and a deep affection for the speaker now shining through.

(ii) By repeating "thin legs can also be useful," Nana demonstrates she's rethinking her earlier stance. She recognizes that the very

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CHAPTER 4

THE PEDESTRIAN

INTRODUCTION

Ray Bradbury's short story "The Pedestrian" takes place in 2052–53, when technology dominates daily life and most people remain indoors glued to television screens. Leonard Mead, who wanders the empty streets alone each evening, defies this dull routine and cherishes the natural world around him. Written in 1951, the story warns that unchecked technological progress can reduce human existence to a passive, lifeless routine. Mead's innocent habit of walking draws the attention of an AI-controlled police car, showing how free thought and individuality face grave danger. The story ultimately celebrates open-air living, personal freedom, and humanity's need for real interaction.

ABOUT THE AUTHOR

Ray Bradbury (1920–2012) was an American author famous for his fantasy and science fiction stories. His writing style combined vivid imagination with a poetic touch. He wrote many short story collections, such as The Martian Chronicles and The Illustrated Man. His novel Fahrenheit 451 is about a society where books are banned. Other notable works include Dandelion Wine, a poetic tale of a boy's summer, and Something Wicked This Way Comes, a spooky story about a strange carnival. Bradbury also wrote poetry, screenplays, and stage plays. He is widely celebrated for how he explored technology, censorship, and human wonder alike.

MAIN CHARACTERS

1. **Leonard Mead (Protagonist)** : A gentle, introspective man who lives in a futuristic city dominated by television and technology. He enjoys peaceful evening walks, which sets him apart from the rest of society.
2. **The Police Car (Mechanical Authority)** : A fully automated, AI-driven vehicle that patrols empty streets. It enforces conformity by confronting Leonard for walking at night, showing how technology suppresses individual freedom and human connection.

SUMMARY

1. **A Dark Futuristic Setting** : The story unfolds in the year 2053 A.D., on a chilly November evening. Leonard Mead, who loves taking nightly walks, steps out of his home at eight o'clock. Despite the cold and the darkness, Mead finds peace in the empty streets and genuinely enjoys moving through his silent city.
2. **Mead's Nightly Routine** : Mead often walks until midnight, noticing that the houses he passes seem like graveyards—dark and lifeless. He wears sneakers to avoid drawing attention from dogs or curious neighbors. Even when the sidewalks are uneven and overgrown, he feels happier outdoors than he would staying inside.
3. **Observations and Loneliness** : While strolling, Mead imagines how busy the roads are during the day. At night, however, the quiet makes him feel as if he is standing in an empty desert. For ten years, he has roamed these streets without encountering another walker. He wonders which television shows people are watching behind their closed doors, but nobody emerges to talk or share the night air.
4. **Encounter with the Police Car** : One block from home, Mead suddenly sees the flash of a police car's light. In a city of three million people, there is only one patrol vehicle because crime has dropped so low. An automated voice demands his name, profession, and reasons for being outside. When

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challenged and likely changed some attitudes that once belittled them.
However, there might still be a possibility that certain relatives (especially Nana) hold onto smaller doubts or revert to old habits over time. From the extract, we only see the immediate reaction-"speechless" or reassured-but not long-term acceptance. Nonetheless, the passage clearly shows a positive and hopeful turning point in how the family perceives the speaker.

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(i) Why didn't the mother and Nana believe the speaker at first?
What does their disbelief suggest about their previous assumptions regarding the speaker's abilities?
How does this reaction connect to earlier criticisms about the speaker's legs?

(ii) Why does Nana decide to "ask into it properly"?
In what way does this action reveal her character or role in the family?

(iii) How might Nana's confirmation-"it was really true"-change the family's perception of the speaker?

(iv) How do you think the speaker feels about being "one of my school's runners"?
Why could this achievement be particularly significant, given the family's past comments?

(v) Do you think the speaker's new role as a runner challenges the family's earlier doubts, or might they still retain some skepticism?
Which details in the extract (and the broader context) support your view?

Ans :

(i) They didn't believe the speaker initially because they've long held doubts about the speaker's physical abilities-especially concerning their legs.
This disbelief reflects their earlier assumptions that the speaker couldn't excel at something requiring speed or agility.
It ties back to past criticisms, revealing that the family-particularly Nana-saw the speaker's legs as a liability rather than a potential strength.

(ii) Nana takes it upon herself to investigate because she wants solid proof, a reflection of her cautious, sometimes skeptical nature.
Her tendency to verify facts on her own terms shows she holds a position of authority or influence in the family, preferring to see the truth firsthand rather than simply trusting the speaker's word.

(iii) When Nana confirms the news, it validates the speaker's claim and likely reshapes how the family views the speaker's physical capabilities.
This could mark a turning point in how they judge the speaker's legs and overall potential, opening the door to more pride or acceptance rather than doubt.

(iv) The speaker may feel proud, relieved, or vindicated, since being chosen as a runner contradicts the criticisms they've faced.
It's especially meaningful because it challenges the narrative that their legs were "too thin" or "too long"-now those same legs are an asset in running.

(v) This new role strongly challenges their earlier doubts by providing tangible evidence of the speaker's athletic ability.
Some family members, like Nana, might still be cautious or surprised, but the confirmation Nana brought home should reduce skepticism.
The extract shows how the speaker's achievement forces them to reconsider old beliefs and could encourage them to see the speaker's legs-and potential-in a new light.

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20. Read the following extract from the text and answer the questions that follow:
"Wearing my school uniform this week has been very nice. At the parade the first afternoon, it caught the rays of the sun and shone brighter than everybody else's uniform. I'm sure Nana saw that too, and must have liked it."

(i) Why does the speaker find wearing their school uniform "very nice"?
How does the uniform's appearance during the parade reinforce this feeling?
What does it imply about the speaker's pride or self-image?

(ii) What is the significance of the uniform shining "brighter than everybody else's"?
How could this detail relate to the speaker's desire for recognition or acceptance?

(iii) Why does the speaker specifically mention Nana in connection with noticing the uniform?
How does this reflect the speaker's ongoing need for approval or validation from Nana?

(iv) How might the speaker's positive experience with the uniform contrast with earlier doubts or criticisms they faced?
In what ways does this moment suggest a shift in how they view themselves (or how they believe others view them)?

(v) Do you think the speaker's assumption that "Nana must have liked it" is based on real evidence, or is it more a hopeful interpretation?
Which details in the extract support your perspective?

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Mead says he is a writer, the voice dismisses it as "no profession."

5. **Arrest and Accusation** : The voice finds his harmless walking both strange and incriminating. It becomes suspicious that Mead does not have a wife to confirm his whereabouts. He is labeled as having "Regressive Tendencies," implying that his preference for simple activities, like walking, is old-fashioned or socially unacceptable.
6. **Final Scene** : The police car orders Mead inside what feels like a small jail on wheels. As it drives away, he notices his own brightly lit house, the only source of warmth in an otherwise silent neighborhood. The car does not stop, leaving the empty streets behind. The story ends with Mead taken to the "Psychiatric Center," showing how a mundane habit of walking has made him an outcast in a mechanized, TV-obsessed world.

WORD MEANINGS

1. Silence : Complete absence of sound.
2. Misty : Foggy or cloudy atmosphere.
3. Intersection : A point where two or more roads meet.
4. Stride : To walk with long, decisive steps.
5. Concrete : A hard, solid building material.
6. Frosty : Very cold, with a thin layer of ice.
7. Cigar : A tightly rolled bundle of tobacco for smoking.
8. Graveyard : A burial ground or cemetery.
9. Glimmer : A faint or small light.
10. Phantom : A ghostly figure or apparition.
11. Sneakers : Soft-soled shoes, often used for walking or sports.
12. Intermittent : Occurring at irregular intervals.
13. Squads : Small organized groups, often of people or animals.
14. Crystal : Clear and transparent.
15. Skeletal : Resembling a skeleton, thin or fragile.
16. Rusty : Having a reddish-brown coating due to oxidation, often implying age or decay.
17. Lamplight : Light emitted by a lamp.
18. Whisper : To speak very softly or quietly.
19. Shadow : A dark area created when an object blocks light.
20. Plain : A large, flat area of land with few trees.
21. Murders : The unlawful killing of someone.
22. Quiz : A short test or competition.
23. Revue : A theatrical show with songs, dances, and sketches.
24. Flicker : A brief, wavering light or movement.
25. Cloverleaf : A type of road interchange shaped like a four-leaf clover.
26. Scarab : A type of beetle, often symbolic in ancient Egypt.
27. Incense : A substance burned for its fragrant smell.
28. Exhaust : Waste gases expelled from an engine.
29. Illumination : Light or lighting.
30. Metallic : Made of or resembling metal.
31. Entranced : Captivated or held spellbound.
32. Profession : A type of job or occupation.
33. Tomb : A large burial vault for the dead.
34. Phonograph : A device for playing recorded sound.
35. Crackling : A series of sharp, snapping noises.
36. Alibi : A claim or evidence of being elsewhere during a crime.
37. Psychiatric : Relating to mental illness or its treatment.
38. Regressive : Returning to a less advanced state.
39. Tendencies : An inclination toward a particular characteristic or behavior.
40. Antiseptic : A substance that prevents infection by killing bacteria.

CRITICAL COMMENTS

1. **Technology vs. Humanity** : Bradbury portrays a future where machines govern society, showing how excessive reliance on technology can erode human warmth, freedom, and creativity.
2. **Isolation and Conformity** : Citizens remain indoors, hypnotized by TV, while Mead's nightly walks highlight individuality and reveal that nonconformity is punished by rigid, automated policing.
3. **Loss of Imagination** : With everyone screen-obsessed, human creativity declines as reading and writing fade, suggesting cultural decay when genuine thought surrenders to passive entertainment.
4. **Power of the Individual** : Mead's simple habit of walking defies societal rules, demonstrating one person's ability to resist cultural pressure and preserve personal freedom.
5. **Symbolic Use of Setting** : Empty streets become "dry riverbeds," symbolizing society drained by technology, while Mead's brightly lit house suggests hope and human warmth amid pervasive darkness.

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legs she dismissed as inadequate can actually excel in certain contexts, such as running.
This shift highlights her acceptance that the speaker's abilities defy the limitations she once assumed.

(iii) Nana's reference to legs not having "much meat" yet being able to run signifies a change from focusing on appearance (thickness, shape) to appreciating actual function or capability.
It shows she's beginning to grasp that strength and usefulness aren't always tied to conventional ideas of what is "normal" or ideal in a person's physique.

(iv) Nana's tears, combined with the speaker's observation that "grown-ups are so strange," could mark a new understanding between them.
This poignant moment may soften Nana's critical stance and strengthen the speaker's sense of being valued, opening the door to a more supportive relationship where Nana respects the speaker's uniqueness.

(v) Her emotional response likely contains both regret (over having criticized and possibly hurt the speaker's feelings) and pride (seeing the speaker's potential and realizing thin legs "can run").
The gentle tone-crying softly, muttering repeated reassurances-suggests remorse, but her words also show a spark of pride in the speaker's achievements or possibilities.

18. Read the following extract from the text and answer the questions that follow:
"It's much better this way. To have acted it out to show them, although I could not have planned it.
As for my mother, she has been speechless as usual."

(i) Why does the speaker say, "It's much better this way"?
How might "acting it out" have been more convincing than simply talking?
In what way does the speaker's statement suggest relief or satisfaction?

(ii) Why couldn't the speaker have planned this outcome?
What does this reveal about the nature of the event or accomplishment that proved their point?

(iii) How does the mother's reaction-being "speechless as usual"-contrast with earlier moments of conflict or worry?
Why might the mother's silence be significant in this context?

(iv) In what ways does this excerpt reflect a resolution or shift in the speaker's relationship with the people who doubted them?
How could this moment change perceptions within the family?

(v) Do you think the speaker's relief is fully justified, or is there a possibility of lingering doubts among the family?
Which details in the excerpt and the broader context support your view?

Ans :

(i) The speaker believes it's "much better this way" because actually demonstrating their abilities or achievements has proven more effective than mere words could.
"Acting it out" allowed others to see tangible results rather than dismissing the speaker's explanations.
This outcome seems to bring the speaker a sense of relief or triumph, as they have finally shown, rather than told, what they can do.

(ii) The speaker implies that the circumstances leading to their demonstration happened naturally or unexpectedly-they did not strategize a plan to prove anything.
This highlights the spontaneity of the event, suggesting it was the result of real life unfolding rather than a staged performance to convince others.

(iii) Previously, the mother might have been vocal in her concerns or discussions with Nana, but here, she is struck silent-possibly overwhelmed by pride, surprise, or a mixture of both.
Her quiet reaction underscores the impact of seeing the speaker's accomplishments in action. It indicates a moment of recognition or acceptance that surpasses what words can convey.

(iv) The excerpt suggests the speaker has, at least in part, overcome the doubts or criticisms they once faced. This achievement "acted out" has shifted opinions, as actions are harder to refute than speculation.
Such a moment can reduce tension within the family and encourage a new respect for the speaker's capabilities, potentially easing previous conflicts centered on the speaker's perceived shortcomings.

(v) On the one hand, the speaker's relief seems warranted because they've effectively

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Ans :

(b) West, toward the hidden sea

The text states Mead begins his nightly journey in a westerly direction. The mention of a "hidden sea" implies he's walking toward a coastline or large body of water.

9. How does Mead greet the silent houses as he walks?
(a) He ignores them
(b) He whispers questions about TV channels
(c) He knocks on every door
(d) He leaves notes in the mailbox

Ans :

(b) He whispers questions about TV channels

Mead playfully addresses each house, asking what's on television. This highlights how people's lives revolve around screens, explaining why streets stay desolate in this futuristic society.

10. Leonard Mead imagines himself in a wintry Arizona desert. Why?
(a) He grew up in Arizona
(b) The quiet, empty streets evoke a desert landscape
(c) He sees cacti everywhere
(d) He's reading about deserts while walking

Ans :

(b) The quiet, empty streets evoke a desert landscape

With no wind, no people, and a vast stillness, Mead envisions himself on a silent desert plain. This imagination underscores just how devoid of life the city streets feel.

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11. What notable fact does Mead recall about encountering others on his walks?
(a) He usually meets dozens of people
(b) He often sees old friends
(c) He has never met another person walking
(d) He only sees delivery drivers

Ans :

(c) He has never met another person walking

Over a decade of strolls, Mead never encounters fellow pedestrians. This highlights the story's dystopian aspect : people are so isolated indoors that the simple act of walking is abandoned.

12. How many police cars are left in the city of three million?
(a) Twenty
(b) Five
(c) One
(d) None

Ans :

(c) One

After crime rates dropped, the force reduced from three cars to a single unit. This lone vehicle patrols empty streets, reflecting the near-complete abandonment of public space.

13. When the police car confronts Mead, how does the car's voice sound?
(a) Gentle and kind
(b) Friendly and helpful
(c) Metallic and commanding
(d) Confused and tired

Ans :

(c) Metallic and commanding

The car emits a "metallic whisper," an impersonal, authoritative tone. It underscores the absence of human officers, reinforcing the eerie automated nature of law enforcement in Mead's world.

14. What is Leonard Mead's stated profession?
(a) Policeman
(b) Factory worker
(c) Writer
(d) Teacher

Ans :

(c) Writer

Mead identifies as a writer. However, in this society, writing is effectively obsolete because nobody buys magazines or books anymore, indicating widespread disinterest in literature.

15. How does the police car regard Mead's profession?
(a) It encourages him to keep writing
(b) It declares he has no profession
(c) It promotes his novels
(d) It suggests a career change

Ans :

(b) It declares he has no profession

The car's mechanical voice dismisses "writer" as non-existent. Books and magazines lost relevance to television, so Mead's occupation is deemed invalid by the automated system.

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16. Why is Mead out walking, according to his own explanation?
(a) Looking for food
(b) Visiting family
(c) He walks for air and to see
(d) Searching for lost items

Ans :

(c) He walks for air and to see

Mead tells the police he simply enjoys the fresh air and scenery, highlighting how personal freedom and curiosity drive him to roam at night- an activity now viewed as suspicious.

17. What question does the car ask to see if Mead can provide an "alibi"?
(a) "Do you have children?"
(b) "Are you married, Mr. Mead?"
(c) "Have you called your lawyer?"
(d) "Does anyone know you're here?"

Ans :

(b) "Are you married, Mr. Mead?"

The police car inquires about his marital status, seeking external validation. With no spouse at home, Mead can't offer a "proper" excuse for being outside.

18. Where does the police car decide to take Leonard Mead?
(a) Back to his home
(b) Psychiatric Center for Research on Regressive Tendencies
(c) A local jail cell
(d) A hospital for treatment

Ans :

(b) Psychiatric Center for Research on Regressive Tendencies

Walking at night is so abnormal in this society that officials deem Mead mentally regressive. The solitary police car transports him to a facility that addresses nonconforming behaviors.

19. Why does Mead's face feel cold as he insists he's "just walking"?
(a) He's frightened by the car's spotlight
(b) The temperature suddenly drops
(c) He caught a cold earlier
(d) He's ashamed to be outdoors

Ans :

(a) He's frightened by the car's spotlight

Mead's chilled face reflects his shock and fear under the powerful police spotlight. The scrutiny reduces him to a criminal for performing a simple, once-normal pastime.

20. What is unusual about the police car's driver's seat?
(a) It has two people inside
(b) No one is inside
(c) A robot sits there
(d) A guard dog sits there

Ans :

(b) No one is inside

Mead sees no human officer operating the vehicle. This driverless, automated car intensifies the story's futuristic, chilling theme : law enforcement is mechanized, further alienating individuals.

21. How does Mead describe the back seat of the police car?
(a) Comfortable and plush
(b) A small black jail cell
(c) Filled with other detainees
(d) Stocked with cushions

Ans :

(b) A small black jail cell

As Mead peers in, he sees harsh steel bars and an antiseptic odor, reminding him of imprisonment. This claustrophobic setting reveals society's intolerance for even minor nonconformity.

22. Which of the following best describes the houses at night?
(a) Full of parties
(b) Dark, silent, and tomb-like
(c) Surrounded by bonfires
(d) Crowded with passersby

Ans :

(b) Dark, silent, and tomb-like

Bradbury's text compares these TV-lit homes to tombs, evoking an image of lifeless residents who watch screens rather than interact with neighbors or the outside world.

23. What does Mead notice about his own house as the police car drives away?
(a) It's locked and dark
(b) He left a light on by mistake
(c) Every window is brightly lit
(d) He no longer recognizes it

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Ans :

(c) Every window is brightly lit

Mead's house is distinctly illuminated, a stark contrast to other dark homes. This shining warmth highlights his individuality; ironically, he's taken away despite representing life and light.

24. In the end, what remains in the "chill November night" after the police car departs with Mead?
(a) No sound or motion
(b) Loud sirens
(c) A sudden thunderstorm
(d) A gathering crowd

Ans :

(a) No sound or motion

Once Mead is driven off, the streets revert to utter stillness. The emptiness underscores the central theme : society's disconnection and the absence of human presence in public spaces.

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25. Which theme does the story most strongly emphasize through Leonard Mead's predicament?
(a) Advancement of modern medicine
(b) Joy of solitary travel
(c) Loss of individual freedom in a conformist society
(d) The importance of city nightlife

Ans :

(c) Loss of individual freedom in a conformist society

By punishing Mead for walking and labeling him "regressive," the futuristic world suppresses personal choice and isolates people indoors, reflecting the erosion of liberty under oppressive conformity.

26. "Mr Leonard Mead most dearly loved to walk at _____ on a misty evening in November."
(a) eight
(b) eight o'clock
(c) half past eight
(d) eight or nine

Ans :

(a) eight

The opening line specifies Mead enters the silent city at "eight o'clock" in November. This unusual daily ritual underscores the emptiness and solitude of his futuristic environment.

27. "Mead felt as if he were _____ in 2053 A.D., or as good as alone."
(a) invisible
(b) nobody else
(c) the only one
(d) alone

Ans :

(d) alone

The text states he is "alone in this world of 2053 A.D." He encounters no other pedestrians, emphasizing a society that has withdrawn indoors, leaving him isolated on silent streets.

28. "With dark windows everywhere, it was not unlike a _____ at night."
(a) playground
(b) city show
(c) graveyard
(d) deserted inn

Ans :

(c) graveyard

Bradbury compares the lifeless homes to a graveyard, evoking eerie stillness. Flickers of TV light mimic "firefly" glows, reinforcing a tomb-like atmosphere where real human activity has vanished.

29. "Long ago he changed to _____ to avoid disturbing dogs and neighbors."
(a) sneakers
(b) light boots
(c) casual shoes
(d) black leather

Ans :

(a) sneakers

Wearing quiet footwear prevents barking dogs and prying neighbors from noticing him. This underscores how unusual night-walkers have become and how even mild noise can attract suspicion.

30. "On this evening, he began walking in a _____ direction, toward the hidden sea."
(a) northerly
(b) westerly
(c) south side
(d) toward sunrise

Ans :

(b) westerly

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Bradbury notes Mead sets out west. Heading for the "hidden sea" highlights his aimless, solitary exploration, a stark contrast to the inactive indoor lifestyle dominating this future city.

31. "He whispered to every house : 'What's up tonight on _____?"
(a) sports channels
(b) game shows
(c) Channel 4
(d) Channel twelve

Ans :

(c) Channel 4

Mocking the endless TV programming, Mead addresses the silent houses as if they're all tuned in. This illustrates a culture obsessed with screens, abandoning real, outdoor life.

32. "If he closed his eyes, he could imagine a windless _____ desert around him."
(a) big
(b) glowing
(c) red rock
(d) Arizona

Ans :

(d) Arizona

Comparing the deserted streets to an empty Arizona plain accentuates the absence of life. Mead's solitude is so intense he feels transported to a silent desert with no people.

33. "In ten years of walks, Mead never met another person _____, not once."
(a) talking
(b) driving
(c) walking
(d) calling him

Ans :

(c) walking

Mead's decade-long habit reveals a society that has forsaken simple outdoor strolling. No one else appears on foot, underscoring the depth of humanity's shift to indoor activities.

34. "The _____ intersection, once filled with cars, now lay silent under moon radiance."
(a) busy street
(b) cloverleaf
(c) subway stop
(d) freeway loop

Ans :

(b) cloverleaf

This "cloverleaf intersection" used to bustle with vehicles, but it's now eerily quiet. Bradbury juxtaposes the once-thundering highways with their abandoned state, emphasizing society's retreat from public life.

35. "Suddenly, a fierce white cone of _____ lit him up, like a moth."
(a) broad lamp
(b) giant lamp
(c) light
(d) siren glow

Ans :

(c) light

The police car's spotlight entrances Mead like a moth. Its sudden glare personifies the vigilant, automated force policing a city that views a lone walker as a suspicious anomaly.

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36. "In a city of three million, there was only one _____ left."
(a) detective
(b) fire station
(c) private guard
(d) police car

Ans :

(a) police car

This drastic reduction-from three to one-highlights a low-crime era where law enforcement hardly seems necessary. Yet Mead's harmless walk is suspicious enough to draw immediate, rigid intervention from that lone patrol.

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37. "Asked for his profession, Mead replied, 'I guess I'm a _____.'"
(a) painter
(b) writer
(c) businessman
(d) quiet artist

Ans :

(b) writer

Mead claims he's a writer, but in this future, writing is obsolete since magazines and books no longer sell. His occupation becomes "no profession" in a TV-dominated culture.

38. "The metallic voice demanded to know why he was out _____."
(a) buying food
(b) having fun
(c) walking
(d) skipping curfew

Ans :

(c) walking

Mead's innocent reason for being outdoors bewilders the automated police. Strolling for fresh air is so abnormal that the system believes it indicates suspicious or regressive behavior.

39. "The police questioned if he owned a _____ in his home to see with."
(a) phone
(b) big window
(c) alarm clock
(d) viewing screen

Ans :

(d) viewing screen

Televisions-or "viewing screens"-are standard in every house, so lacking one marks Mead as odd. This further cements his status as an outsider in a screen-centric, indoor-oriented society.

40. "Eventually, he was taken to the _____ for Regressive Tendencies."
(a) local jail
(b) Psychiatric Center
(c) big courthouse
(d) federal prison

Ans :

(b) Psychiatric Center

Bradbury shows that routine walks are deemed deviant in this dystopian future. Mead's fate at the Psychiatric Center illustrates the story's core warning about conformity suppressing free thought.

41. Choose the option that orders these events correctly:
1. Leonard Mead notices the dark windows and compares them to a graveyard.
2. He decides to walk westward, toward the hidden sea.
3. He picks up and inspects a leaf under a lamplight.
4. He puts his hands in his pockets and sets off at eight o'clock.

(a) 4, 1, 3, 2
(b) 2, 3, 4, 1
(c) 4, 2, 1, 3
(d) 3, 1, 4, 2

Ans :

(c) 4, 2, 1, 3

First, Mead starts his walk at eight (4), then heads west (2), soon likens silent houses to a graveyard (1), and finally examines a leaf while strolling under sporadic streetlights (3).

42. Which sequence reflects the proper progression of these moments?
1. Mead imagines an Arizona desert.
2. He whispers greetings to the vacant houses.
3. He hears a faint murmur of laughter but continues walking.
4. He recalls never meeting another pedestrian in ten years.

(a) 2, 3, 1, 4
(b) 1, 2, 4, 3
(c) 2, 1, 3, 4
(d) 3, 4, 2, 1

Ans :

(a) 2, 3, 1, 4

Mead addresses the silent homes (2), hears possible laughter yet moves on (3), envisions a windless desert (1), and finally notes he's never encountered anyone else on foot in a decade (4).

43. Pick the correct chronological order for the following statements:
1. Mead stumbles over a sidewalk that's disappearing under grass.
2. He pauses to reflect on how deserted the streets remain.
3. He closes his eyes and imagines himself alone on a vast plain.
4. He checks his wristwatch and remarks on typical nightly TV shows.

(a) 4, 3, 2, 1
(b) 3, 4, 1, 2
(c) 4, 2, 3, 1
(d) 2, 3, 4, 1

Ans :

(c) 4, 2, 3, 1

He first notices it's 8:30 and jokes about TV (4), then observes the empty streets (2), pictures an endless desert (3), and finally trips on the overgrown sidewalk (1).

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Examining leaves satisfies Mead's curiosity, while whistling combats quiet loneliness. One doesn't directly cause the other; each detail highlights separate facets of his solitary nighttime routine.

55. Identify the option that best indicates the correct connection between statements (1) and (2) from Ray Bradbury's short story The Pedestrian:
Statement (1) : Mead greets houses with remarks on TV channels.
Statement (2) : He scorns the trivial shows people obsess over.
(a) (1) is true and (2) is false
(b) (2) is true and (1) is false
(c) (1) results from (2)
(d) (1) and (2) express the same idea

Ans :

(d) (1) and (2) express the same idea

Mead's quips about "cowboys" and "cavalry" mock the shallow programming. Both statements convey his disapproval of TV-centered life, revealing how he simultaneously criticizes and parodies it.

56. Identify the option that best indicates the correct connection between statements (1) and (2) from Ray Bradbury's short story The Pedestrian:
Statement (1) : The sidewalks are overgrown with weeds.
Statement (2) : Driving has replaced walking in this society.
(a) (1) is true and (2) is false
(b) (2) is true and (1) is false
(c) (1) is the cause for (2)
(d) (1) and (2) reinforce each other

Ans :

(d) (1) and (2) reinforce each other

Few people walk, so sidewalks decay beneath vegetation. Meanwhile, cars dominate transportation. Each statement supports the other's implication : traditional foot travel is virtually abandoned in this future world.

57. Identify the option that best indicates the correct connection between statements (1) and (2) from Ray Bradbury's short story The Pedestrian:
Statement (1) : The police force has been cut down to one car.
Statement (2) : Crime is almost nonexistent.
(a) (1) is true and (2) is false
(b) (2) is true and (1) is false
(c) (1) is unrelated to (2)
(d) (1) is the cause for (2)

Ans :

(d) (1) is the cause for (2)

Law enforcement was greatly reduced because society no longer needs much policing. The steep drop in criminal acts (2) justifies having only one patrol car (1) for the entire city.

58. Identify the option that best indicates the correct connection between statements (1) and (2) from Ray Bradbury's short story The Pedestrian:
Statement (1) : Mead's walks at night are deemed suspicious.
Statement (2) : The future culture considers strolling "regressive."
(a) (1) and (2) have no relation
(b) (1) is the cause for (2)
(c) (2) is the cause for (1)
(d) (1) is true and (2) is false

Ans :

(c) (2) is the cause for (1)

Because strolling is viewed as outdated, Mead's harmless activity is alarming to authorities. Thus, the societal label "regressive" (2) directly causes the police to treat his walks as a crime (1).

59. Identify the option that best indicates the correct connection between statements (1) and (2) from Ray Bradbury's short story The Pedestrian:
Statement (1) : The police car is fully automated, with no human driver.
Statement (2) : Leonard Mead sees nobody in the front seat when he's apprehended.
(a) (1) is true and (2) is false
(b) (2) is true and (1) is false
(c) (1) is the cause for (2)
(d) (1) and (2) are independent

Ans :

(c) (1) is the cause for (2)

Because it's an automated car, Mead finds the front seat empty. No human officer is present, so the technology itself controls the vehicle, making (1) the reason for (2).

60. Identify the option that best indicates the correct connection between statements (1) and (2) from Ray Bradbury's short story The Pedestrian:
Statement (1) : Mead is taken to the Psychiatric Center for Regressive Tendencies.
Statement (2) : He lacks a viewing screen and is unmarried, raising suspicion.
(a) (1) is true and (2) is false
(b) (2) is true and (1) is false

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(a) 3, 4, 1, 2
(b) 4, 1, 2, 3
(c) 4, 2, 3, 1
(d) 1, 2, 4, 3

Ans :

(b) 4, 1, 2, 3

The car first labels Mead's writing worthless (4). It then mentions a wife would help validate him (1). Mead is forced into the car (2), discovering it's driverless when he passes the front seat (3).

50. Select the best chronological arrangement for these final details:
1. The police car heads for the Psychiatric Center.
2. Mead spots one house fully lit-"That's my house."
3. The back seat feels like a "little black jail."
4. The empty streets remain silent throughout the night.

(a) 3, 1, 2, 4
(b) 2, 4, 3, 1
(c) 1, 3, 2, 4
(d) 3, 2, 4, 1

Ans :

(c) 1, 3, 2, 4

The car takes Mead to the Psychiatric Center (1). He notices the cage-like back seat (3). Passing his brightly lit home, he says "That's my house" (2), leaving empty streets behind (4).

51. Identify the option that best indicates the correct connection between statements (1) and (2) from Ray Bradbury's short story The Pedestrian:
Statement (1) : The city's streets are empty at night, with most homes dark or lit by TV.
Statement (2) : Leonard Mead never meets anyone else walking in ten years.
(a) (1) is true and (2) is false
(b) (2) is true and (1) is false
(c) (1) is the cause for (2)
(d) (1) and (2) are independent of each other

Ans :

(c) (1) is the cause for (2)

Because people stay indoors watching TV, the streets remain deserted. This isolation leads to Mead's never encountering another walker, making (1) directly explain (2).

52. Identify the option that best indicates the correct connection between statements (1) and (2) from Ray Bradbury's short story The Pedestrian:
Statement (1) : Mead switches to sneakers to avoid canine alarms.
Statement (2) : Neighbors switch on lights if they sense footsteps.
(a) (1) is true and (2) is false
(b) (2) is true and (1) is false
(c) (1) is the cause for (2)
(d) (1) and (2) are independent of each other

Ans :

(d) (1) and (2) are independent of each other

Soft shoes reduce dog barking, while neighbors turn on lights upon hearing anyone outside. Both address nighttime disturbance, but one doesn't necessarily trigger the other-they're separate parts of his caution.

53. Identify the option that best indicates the correct connection between statements (1) and (2) from Ray Bradbury's short story The Pedestrian:
Statement (1) : Mead envisions himself in a silent Arizona desert.
Statement (2) : The city's emptiness reminds him of a barren landscape.
(a) (1) is true and (2) is false
(b) (2) is true and (1) is false
(c) (1) is the cause for (2)
(d) (1) and (2) reinforce each other

Ans :

(d) (1) and (2) reinforce each other

He likens deserted streets to a vast desert, so (1) and (2) describe the same stillness. Both underline how the city's emptiness transforms his stroll into a desert-like fantasy.

54. Identify the option that best indicates the correct connection between statements (1) and (2) from Ray Bradbury's short story The Pedestrian:
Statement (1) : Mead often picks up leaves, admiring their patterns.
Statement (2) : He whistles to break the nightly silence.
(a) (1) is true and (2) is false
(b) (2) is true and (1) is false
(c) (1) and (2) are independent of each other
(d) (1) is the cause for (2)

Ans :

(c) (1) and (2) are independent of each other

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(i) Why does he walk for so many hours until midnight?
What does he notice about the cottages and homes on his way back?
Why does he compare the scene to a graveyard?
(ii) Why do you think the windows are dark, and how does this detail affect the atmosphere?
(iii) What do the small "flickers of firefly light" suggest about the people inside the houses?
(iv) How does walking alone so late at night contribute to a feeling of loneliness or isolation?
(v) Do you think his long walks show a love for solitude, or is there a deeper reason behind them? Give a reason for your answer.

Ans :

(i) He walks for hours until midnight because he enjoys the peace and quiet of the empty streets, finding comfort in being alone.
On his way home, he notices houses with dark windows, suggesting that people inside are either asleep, absent, or shut off from the outside world.
He compares it to a graveyard because the street feels deserted and silent, making the dark houses seem lifeless-like walking among tombstones in a place of no activity.
(ii) The dark windows give the area a still and empty feeling, making the scene appear eerie or abandoned. It adds to the atmosphere of isolation because it seems that no one is awake or keeping their lights on to welcome visitors or passersby.
(iii) The faint lights, like little fireflies, imply there is still some small sign of life inside, perhaps from televisions or tiny lamps. These lights are very weak compared to the darkness, showing that people are present but hidden away, not interacting with the outside world.
(iv) Being alone so late makes everything around him feel distant and quiet, which can intensify any feelings of loneliness. With no one else on the streets, he might sense that he's the only person awake and moving about, heightening the mood of being cut off from society.
(v) Some might see his walks as a simple love of solitude-he enjoys the peaceful atmosphere of the sleeping city. However, it could also hint at deeper feelings of separation from society, as if he's resisting the way everyone else lives behind dark windows. The empty streets and his long, reflective walks suggest he seeks something more than just exercise-perhaps a sense of freedom or quiet rebellion against a closed-off world.

3. Read the following extract from the text and answer the questions that follow:
"Mr Leonard Mead would pause, cock his head, listen, look, and march on, his feet making no noise on the lumpy walk. For long ago he had wisely changed to sneakers when strolling at night, because the dogs in intermittent squads would parallel his journey with barkings if he wore hard heels, and lights might click on and faces appear and an entire street be startled by the passing of a lone figure, himself, in the early November evening."
(i) What does Mr Leonard Mead do before moving on?
Why has he switched to wearing sneakers at night?
How do dogs and people react if they hear hard-heeled shoes?
(ii) How does Mr Mead's choice of footwear affect the atmosphere of his walks?
(iii) Why might people be "startled" by a lone figure walking at night?
(iv) In what way does this extract highlight Mr Mead's desire for a quiet, unnoticed stroll?
(v) Do you think Mr Mead's nightly routine is more about practicality, or is it also a subtle challenge to the norms of his society? Give a reason for your answer.

Ans :

(i) He pauses, tilts his head, listens, and looks around before continuing.
He wears sneakers so he can walk quietly and avoid drawing attention.
If he wore hard heels, dogs would bark and people might turn on their lights, alarmed by the sound of footsteps at night.
(ii) His choice of silent footwear makes his walks peaceful and discreet. It allows him to move without causing a stir, enhancing the calm, almost secretive feeling of wandering the empty streets.
(iii) In a society where few people walk at night, seeing someone alone outside can be surprising or unsettling. People are not used to solitary figures passing by, so it catches them off guard.
(iv) The passage shows Mr Mead's careful strategy-quiet sneakers and alert pauses-to

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(c) (1) is the cause for (2)
(d) (2) is the cause for (1)

Ans :

(d) (2) is the cause for (1)

His lifestyle-no TV, no spouse-makes him an outlier in this conformist society. These traits trigger the police's conclusion that he is "regressive," leading to his forced commitment.

EXTRACT BASED QUESTIONS

1. Read the following extract from the text and answer the questions that follow:
"To enter out into that silence that was the city at eight o'clock of a misty evening in November, to put your feet upon that buckling concrete walk, to step over grassy seams and make your way, hands in pockets, through the silences, that was what Mr Leonard Mead most dearly loved to do."

(i) What time and place are described in this extract?
Why does Leonard Mead choose to go out at this hour?
How do the words "misty evening" and "buckling concrete" help create a particular atmosphere?

(ii) What might the phrase "hands in pockets" suggest about Mead's attitude or state of mind?
Why do you think the city is so silent?

(iii) What does Mead's love of walking through the deserted streets reveal about his character?

(iv) How does the setting (time, season, and environment) influence Mead's feelings and actions?
What does the repeated reference to "silences" imply about the larger world he lives in?

(v) Do you think Mead's nightly walks are simply a personal preference or a subtle act of rebellion?
Which details in the extract support your viewpoint?

Ans :

(i) The extract describes a city at eight o'clock on a misty November evening, setting a quiet, almost eerie scene.
Leonard Mead goes out at this hour likely because it's when the streets are at their emptiest, offering him solitude and calm.
"Misty evening" evokes a sense of mystery and stillness, while "buckling concrete" suggests an aging or neglected urban environment that heightens the mood of quiet isolation.

(ii) "Hands in pockets" implies a relaxed, unhurried demeanor-Mead is strolling rather than rushing, and he feels comfortable moving through the empty streets at his leisure.
The city is silent, perhaps because most people are indoors, possibly absorbed in other pursuits. The misty hour and the lack of activity reinforce the sense that the city has become eerily deserted.

(iii) His passion for walking shows he values freedom, introspection, and a direct connection with his surroundings.
It highlights his independence and willingness to engage with the world on his own terms, suggesting a thoughtful, reflective nature.

(iv) The late hour, the gloomy November weather, and the deserted sidewalks all contribute to an atmosphere of quiet solitude. These elements seem to encourage Mead's reflective state of mind, making his walks feel almost meditative.
Referring to multiple "silences" underscores that not only is the city physically empty, but there may also be a deeper social or cultural emptiness-people have retreated from the public space.

(v) Some might see Mead's routine as a simple personal habit-he simply loves the calm of the evening. However, it can also be interpreted as a quiet act of defiance, especially if others have stopped venturing out for their own reasons.
The details in the extract-an empty, silent city, and Mead's deliberate choice to walk despite the emptiness-suggest he is doing something unusual or even against the norm, implying a subtle pushback against a society that no longer values such solitary pastimes.

2. Read the following extract from the text and answer the questions that follow:
"Sometimes he would walk for hours and miles and return only at midnight to his house. And on his way he would see the cottages and homes with their dark windows, and it was not unequal to walking through a graveyard where only the faintest glimmers of firefly light appeared in flickers behind the windows."

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44. Determine the proper arrangement of these four key actions:
1. Mead hears dogs barking if he wore hard heels.
2. He switches to sneakers to stroll quietly.
3. He sets off down the buckling sidewalk.
4. He compares flickering lights inside houses to fireflies.

(a) 3, 4, 1, 2
(b) 1, 2, 3, 4
(c) 2, 1, 4, 3
(d) 3, 1, 4, 2

Ans :

(d) 3, 1, 4, 2

Mead begins walking on the cracked concrete (3), remembers how dogs bark at hard shoes (1), notices flickers behind windows (4), and chooses sneakers to stay unnoticed (2).

45. Select the option that places these moments in the correct order:
1. He calls out house by house about TV channels.
2. He imagines comedic or violent shows playing at 8:30.
3. He picks up a leaf, admiring its "skeletal pattern."
4. He breathes in the crystal-frost air of November.

(a) 4, 3, 1, 2
(b) 3, 1, 2, 4
(c) 1, 2, 4, 3
(d) 2, 3, 4, 1

Ans :

(a) 4, 3, 1, 2

First, Mead feels the frosty air (4), then scrutinizes a leaf (3), greets the silent homes by referencing TV (1), and imagines people fixated on comedic or violent night programs (2).

46. Which arrangement best matches the timeline below?
1. Mead notes that no one buys magazines or books anymore.
2. A solitary car's blinding spotlight pins him in place.
3. He stands cornered by the car's metallic voice.
4. He identifies himself as a writer.

(a) 4, 3, 1, 2
(b) 2, 3, 4, 1
(c) 2, 4, 1, 3
(d) 1, 4, 3, 2

Ans :

(b) 2, 3, 4, 1

The police car appears and catches Mead in its beam (2). He faces the robotic command (3), says he's a writer (4), then mentally observes that writing is obsolete in this society (1).

47. Identify the correct sequence of events:
1. The police car demands, "What are you doing out?"
2. Mead admits, "Walking for air and to see."
3. The car dismisses writing as "no profession."
4. Mead is told to "stand still" under the bright light.

(a) 4, 1, 2, 3
(b) 4, 3, 1, 2
(c) 1, 2, 3, 4
(d) 2, 4, 1, 3

Ans :

(a) 4, 1, 2, 3

He's first ordered to freeze under the beam (4). The car questions why he's outside (1). Mead responds he's walking (2). The car then declares him effectively jobless for being a writer (3).

48. Choose the option that orders these statements properly:
1. The car demands Mead's address.
2. Mead reveals he has no viewing screen.
3. The voice asks if he has an air conditioner.
4. The police car raises suspicion about his non-conformity.

(a) 1, 3, 2, 4
(b) 3, 2, 1, 4
(c) 4, 1, 3, 2
(d) 1, 2, 4, 3

Ans :

(a) 1, 3, 2, 4

The automated officer first demands Mead's location (1), then checks whether he's comfortable indoors (3), learns he lacks a TV (2), and concludes his behavior is deviant (4).

49. Determine the correct order of these developments:
1. "If you had a wife, you'd have an alibi."
2. Mead is instructed to get in the police car.
3. He sees that nobody occupies the front seat.
4. The policeman states Mead has "no profession."

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remain undetected. He wants to avoid dogs, lights, and curious onlookers, suggesting he values solitude and dislikes disturbances.

(v) Some might view his routine as simply practical-he wants a peaceful walk without waking anyone. However, it can also be seen as a small act of defiance : he goes out on foot while everyone else stays indoors. The text implies that walking at night is unusual, so his quiet strolls may challenge society's norms or expectations.

4. Read the following extract from the text and answer the questions that follow:

"On this particular evening he began his journey in a westerly direction, toward the hidden sea. There was a good crystal frost in the air; it cut the nose and made the lungs blaze like a Christmas tree inside; you could feel the cold light going on and off, all the branches filled with invisible snow."

(i) What direction does Leonard Mead choose for his walk?
What does "the hidden sea" suggest about his destination?
How does the "good crystal frost" affect him physically?

(ii) Why does the text describe the cold as cutting the nose and making the lungs "blaze like a Christmas tree"?
What atmosphere does this imagery create?

(iii) What might "the cold light going on and off" imply about Mead's sensory experience?

(iv) In what ways does this scene reflect Mead's connection with the natural world?
Why might this particular evening feel special or different to him?

(v) Does the detailed focus on physical sensations show Mead's deep appreciation for nature, or might it also hint at a sense of isolation from society?
Which details in the extract support your viewpoint?

Ans :

(i) Leonard Mead sets out walking westward, drawn toward what is called the "hidden sea," suggesting it is a place both mysterious and out of sight.
The "good crystal frost" in the air sharply tingles his nose and chest, giving him a vivid, almost exhilarating sense of the cold as it bites his skin and fills his lungs.

(ii) Describing the cold as cutting the nose and lighting up the lungs like a Christmas tree underscores how sharply he feels the chill. The comparison to festive lights suggests both brightness and intensity in his chest, capturing the jolt of breathing in icy air.
This imagery creates a magical yet bracing atmosphere-frosty, invigorating, and full of crisp, wintry energy.

(iii) The phrase "the cold light going on and off" indicates a pulsing, rhythmic sensation as Mead inhales and exhales. It conveys the idea that each breath sets off a brief, glowing awareness in his lungs, highlighting how keenly he experiences the cold evening.

(iv) Mead's detailed awareness of the cold, the direction of his walk, and the imagery of invisible snow point to his strong bond with the natural elements around him. He doesn't merely travel through the environment; he immerses himself in each sensation.
This particular evening may stand out because he senses something distinctive about the frosty air and the anticipation of heading toward a mysterious "hidden sea," making the walk feel like a small adventure.

(v) Focusing so closely on his physical experiences-nose, lungs, the feel of the air-shows Mead's deep engagement with his surroundings, suggesting a real appreciation for nature's simple wonders.
At the same time, it could also indicate he finds more connection in the natural world than in the human one, possibly reflecting an underlying sense of detachment from society. The extract's emphasis on the solitary walk toward a distant sea reinforces that he finds meaning in these quiet, personal moments rather than in communal activities.

5. Read the following extract from the text and answer the questions that follow:

"The street was silent and long and empty, with only his shadow moving like the shadow of a hawk in mid-country. If he closed his eyes and stood very still, frozen, he could imagine himself upon the center of a plain, a wintry, windless Arizona desert with no house in a thousand miles, and only dry river beds, the street, for company."

(i) What does the extract say about the street's condition at this moment?
How is Mr. Leonard Mead's shadow compared to that of a hawk?

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(iii) The shift from a thunderous, crowded day to a quiet, empty night suggests that people operate on a strict schedule-once day turns to evening, everyone goes inside, leaving public spaces deserted. It indicates a society that retreats to private routines as soon as daylight ends.

(iv) "Moon radiance" adds a gentle, almost ethereal glow, contrasting with the harsh noise of daytime traffic. It contributes to a tranquil, slightly mysterious atmosphere.
For Mr. Mead, walking through these moonlit highways feels vastly different from the daytime chaos. This soothing, quiet setting might enhance his sense of solitude and reflection.

(v) The dramatic day-night difference can indeed emphasize Mr. Mead's isolation-he chooses to walk when everyone else is gone, leaving him alone with silent roads. On the other hand, it could also represent a kind of freedom, as he has all that space to himself.
Words like "thunderous," "ceaseless jockeying," and then "like streams in a dry season" demonstrate how the bustling energy of daylight dissolves into stillness, reinforcing his unique experience of solitude or escape from the busy world.

8. Read the following extract from the text and answer the questions that follow:
"The police, of course, but what a rare, incredible thing; in a city of three million, there was only one police car left, wasn't that correct? Ever since a year ago, 2052, the election year, the force had been cut down from three cars to one."

(i) Why does the speaker think it is "incredible" to have just one police car in such a large city? When did this reduction happen, and why might the election year be important?
How does the speaker's choice of words ("rare, incredible thing") show his feelings?

(ii) Why might the city decide it needs only one police car?

(iii) How could having just one police car affect people's sense of safety?

(iv) Why would encountering this police car be unusual for someone walking at night?
How might this situation affect Leonard Mead's experience?

(v) Do you think having only one police car suggests a very safe society or a neglect of law enforcement?
Give a reason for your opinion.

Ans :

(i) It seems surprising because three million people is a huge population, so you would expect more police cars.
The change happened a year ago, in 2052, during an election-which could mean politics played a role in cutting the police force.
Calling it a "rare, incredible thing" shows he's amazed or concerned that such a big city has so little active policing.

(ii) Perhaps the city believes there isn't much crime anymore, or it relies on other methods (like technology) instead of regular patrols.
It could also be a cost-cutting or political decision.

(iii) Some people might worry that help would be slow if they needed it. Others might feel safe if they think no crime exists and the single car is enough.
Either way, it changes how secure people feel at night.

(iv) Because there is only one police car, running into it would be rare-especially late in the evening.
For Leonard Mead, it makes any police encounter unusual and perhaps more intimidating, since he's almost alone outside.

(v) Some might say it shows the city is very peaceful, with little need for police patrols.
Others could argue it's neglectful, since having only one car seems risky if a serious crime occurs.
The text highlights the speaker's astonishment, suggesting it is not a normal situation for such a large population.

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9. Read the following extract from the text and answer the questions that follow:
"'Your name?' said the police car in a metallic whisper. He couldn't see the men in it for the bright light in his eyes.
'Leonard Mead,' he said.
'Speak up!'
'Leonard Mead!'
'Business or profession?'
'I guess you'd call me a writer.'
'No profession,' said the police car, as if talking to itself. The light held him fixed, like a museum specimen, needle thrust through chest.
'You might say that,' said Mr Mead."

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the habit of sharing his thoughts aloud in an otherwise silent environment.

By mentioning the time, "eight-thirty P.M.," and listing sensational television programs-murders, quizzes, comedians-he's sarcastically referencing what everyone else might be watching indoors instead of walking outside.

These remarks hint at a society that prefers staying inside and passively consuming entertainment over being out in the real world, reinforcing the contrast between his lifestyle and theirs.

(ii) The faint sound of laughter could mean someone briefly noticed him, or it might simply be a snippet of a TV show. Hearing it makes him wonder if, for a moment, there was any reaction to his presence.

When he realizes there's no further response, he continues his walk. The lack of real interaction confirms that the laughter wasn't meant for him and that people remain distant, behind their walls.

(iii) The uneven sidewalk symbolizes the neglected state of the streets and highlights how rarely people walk outside at night. It also emphasizes his solitary trek-he has to navigate physical obstacles alone, mirroring his emotional isolation from everyone else.

(iv) His stumble and mild surprise show he's a little on edge, aware of every detail around him in the empty city. It suggests that, despite his calm outward routine, he's not entirely at ease.

The momentary hesitation could reflect deeper uncertainties-he might be questioning whether his nightly walks are safe or if anyone in the houses cares enough to notice his small mishaps.

(v) He doesn't truly expect a reply but talks aloud out of habit or longing for any human connection. The fact he gets no real answer underscores his separation from the rest of society.

References to the "murmur of laughter" and his unanswered questions show he feels cut off, as though the rest of the town is engaged in a completely different world-one he can't access or doesn't wish to join.

7. Read the following extract from the text and answer the questions that follow:

"During the day it was a thunderous surge of cars, the gas stations open, a great insect rustling and a ceaseless jockeying for position as the scarab-beetles, a faint incense puttering from their exhausts, skimmed homeward to the far directions. But now these highways, too, were like streams in a dry season, all stone and bed and moon radiance."

(i) What is the daytime scene like, according to the extract?

Why does the text compare the cars to "scarab-beetles"?

How does this description emphasize the activity and noise during the day?

(ii) In contrast, how do the highways appear at night?

How does the simile "like streams in a dry season" create an image of emptiness or stillness?

(iii) What does the change from a busy, "thunderous" day to a silent night reveal about the society's routines or habits?

(iv) How might the mention of "moon radiance" affect the mood or atmosphere of the night scene?

What does this setting suggest about Mr. Leonard Mead's experience when he walks at night?

(v) Do you think the stark contrast between day and night activity underlines Mr. Mead's sense of isolation or freedom?

Which details in the extract support your opinion?

Ans :

(i) During the day, there is a loud surge of cars filling the roads, gas stations are open, and there's a constant hustle-like insects rustling and jockeying for position.

The cars are compared to "scarab-beetles" to convey the busy, swarming movement and the buzzing or humming sound of engines, as well as the sense of drivers on a collective mission to get somewhere.

This comparison and the mention of exhaust as "faint incense" highlight how noisy and bustling the daytime atmosphere can be.

(ii) At night, these once-busy highways become deserted and still.

Saying they are "like streams in a dry season" implies they have lost their flow of traffic-no cars move across them, just as water leaves a dried-up riverbed. This imagery underscores the empty, silent nature of the roads in the moonlight.

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CHAPTER 5

THE LAST LESSON

INTRODUCTION

Alphonse Daudet's short story "The Last Lesson" unfolds in 1870, during the Franco-Prussian War, when Bismarck's army took control of France. Under this new regime, provinces like Lorraine and Alsace were forced to discontinue teaching French. As a result, M. Hamel, a dedicated French teacher, was dismissed from his position. Despite this, he delivered his final lesson with sincere devotion, making his student Little Franz realize the true worth of their language and culture. Daudet's narrative powerfully illustrates how the loss of one's native tongue can suddenly reveal its immense importance in everyday life.

ABOUT THE AUTHOR

Alphonse Daudet (1840–1897) was a French novelist and story writer known for capturing the complexities and joys of ordinary people. Born on May 13, 1840, in France, he found success in portraying realistic characters in his works, shining a light on human sufferings and relationships. His insights into life and society made him a significant voice in French literature. Daudet's major works, such as Lettres de mon moulin, Le Petit Chose, and Tartarin de Tarascon, reflect the culture and landscape of southern France, while also revealing psychological perspectives. He died on December 16, 1897, leaving an impact on readers worldwide.

MAIN CHARACTERS

1. **Little Franz (Student) :** A young boy who arrives late and fears M. Hamel's scolding. When he learns it is the final French lesson, he realizes the true value of his language.
2. **M. Hamel (Teacher) :** A dedicated French teacher dismissed because Prussian authorities ban French lessons in Alsace. Despite leaving soon, he teaches sincerely, showing deep love for his language.
3. **Old Hauser (Villager) :** An elderly townsman who attends the last lesson in sorrow. represents older villagers who regret not learning French earlier and respect M. Hamel's service.

SUMMARY

1. **A Late Start and Strange Happenings :** Little Franz begins his day later than usual, dreading a scolding from M. Hamel for not knowing participles. On his way, he notices a crowd at the bulletin-board, a place known for posting all sorts of grim updates. Despite the bright morning sun and birds singing, he resists temptation and hurries to school, worried about disappointing his teacher.
2. **Silence in the Classroom :** Typically, the school echoes with slamming desk-lids, loud recitations, and the firm tap of M. Hamel's ruler. Today, though, everything is still and serious. M. Hamel wears his finest clothes, and several village elders occupy the back rows, creating an atmosphere of solemnity. Franz senses something unusual is unfolding.
3. **A Shocking Announcement :** M. Hamel declares that this will be their final French lesson, as Berlin has ordered the use of German in Alsace and Lorraine. The students and villagers stand stunned, realizing how dearly they treasure their language, which is now threatened.
4. **Regret for Missed Learning :** Recalling his time spent chasing birds or skating instead of studying, Franz feels guilty for neglecting French. Older villagers also lament not attending school more often. Together, they understand they have taken their native tongue for granted.

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(i) Why does the police car speak in a "metallic whisper"?
Why can't Mr Mead see the people inside?
How does the question about "business or profession" set the tone for this interaction?
(ii) Why does Mr Mead hesitate when he says he's "a writer," and why does the car call it "No profession"?
(iii) How does the image of Mr Mead "like a museum specimen" make him feel?
(iv) In what way does this scene reflect the society's view of individual creativity or non-conforming roles?
(v) Do you think calling writing "no profession" is a fair assessment, or does it show the narrow values of this society?
Give a reason for your answer.

Ans :

(i) The police car's "metallic whisper" sounds impersonal and machine-like, creating an intimidating, cold tone.
Mr Mead is blinded by the bright light, so he cannot see who (if anyone) is actually inside.
Asking for his "business or profession" right away makes the encounter feel official and probing, as if personal interests are suspicious unless they fit certain norms.
(ii) Mr Mead says he's a writer, but he isn't fully confident because he knows writing is no longer valued or recognized as a real job in his society.
The police car dismissing it as "No profession" shows that creative or intellectual work is not considered valid or practical by this futuristic system.
(iii) Comparing Mr Mead to a "museum specimen" pinned in place indicates he feels trapped and scrutinized.
It suggests he's viewed as an oddity under examination rather than a person with freedom and rights.
(iv) By discrediting writing and treating Mead as suspicious, the authorities imply that individual creativity is either useless or deviant.
This reveals a world that prizes only utilitarian roles, leaving little space for personal expression or artistry.
(v) Some might argue that labeling writing as "no profession" simply matches the society's priorities-maybe they only value practical or technical work.
However, it also shows how narrowly the society defines productivity, demeaning creativity and suggesting a very limited view of what is "useful." The extract supports the idea that such a dismissal is unfair and reflects a restrictive social mindset.

10. Read the following extract from the text and answer the questions that follow:
"He hadn't written in years. Magazines and books didn't sell anymore. Everything went on in the tomb-like houses at night now, he thought, continuing his fancy. The tombs, ill-lit by television light, where the people sat like the dead, the gray or multi-colored lights touching their faces, but never really touching them."
(i) Why hasn't he written in years?
According to the extract, why don't magazines and books sell anymore?
What does this imply about the public's changing interests?
(ii) What does he mean by describing the houses as "tomb-like"?
How does the dim television light contribute to this impression?
(iii) What is the effect of saying people "sat like the dead" with light that never really touches them?
(iv) In what ways does this scene illustrate a larger societal shift away from reading?
How might this environment affect creative individuals like the speaker?
(v) Do you think calling the houses "tombs" and comparing the people to the dead is an exaggeration or an accurate reflection of this society?
Which details in the extract support your viewpoint?

Ans :

(i) He hasn't written for years because there is no market for his work : people no longer buy magazines or books.
The extract states that these forms of reading material have fallen out of favor, which suggests an overall shift in society's habits-fewer readers means a writer's output simply isn't in demand.
This changing interest indicates that the population has gravitated toward other forms of entertainment, presumably television or similar passive media.
(ii) Calling the houses "tomb-like" conveys a sense of lifelessness and enclosure, as though

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(iii) Sending a person to a psychiatric facility for "Regressive Tendencies" indicates that any deviation from accepted routines or technology-dependent lifestyles is labeled as backwards or unhealthy.
It shows a society that pathologizes personal freedoms and simple activities, treating them as mental issues rather than harmless preferences.

(iv) Realizing that his harmless walks lead to being forcibly taken to a psychiatric center can shock Mr. Mead.
It likely makes him feel threatened or disillusioned, knowing that his basic freedom-to walk and enjoy the quiet streets-places him at odds with an automated, controlling system.

(v) Some may argue the label "regressive" is unreasonable and reflects a narrow, oppressive culture that punishes anything nonconformist.
Others might say the society truly believes it must maintain a certain order, viewing solitary walks as a sign of withdrawing from communal norms.
Given the context, it strongly appears that calling a peaceful pastime "regressive" shows a controlling mindset, where even benign independence is suspect.

14. Read the following extract from the text and answer the questions that follow:
"They passed one house on one street a moment later, one house in an entire city of houses that were dark, but this one particular house had all of its electric lights brightly lit, every window a loud yellow illumination, square and warm in the cool darkness."

(i) What do we learn about the overall condition of the city's houses at night?
Why does the speaker highlight this one house with all its lights on?
How does the phrase "square and warm in the cool darkness" help us visualize it?

(ii) Why might having brightly lit windows be so unusual in this city?

(iii) How does this single lit house contrast with the rest of the neighborhood or city?

(iv) In what way could this house represent a different or "non-conforming" kind of lifestyle?

(v) Do you think a fully illuminated house suggests a sense of life and warmth, or does it attract unwanted attention in this setting?
Give a reason for your opinion.

Ans :

(i) Most of the city's houses are dark at night, indicating that people either keep lights off or stay in dimly lit rooms.
The speaker notices one house with every window aglow, which stands out dramatically in a sea of darkness.
The description "square and warm in the cool darkness" paints a vivid image : a bright, inviting beacon surrounded by nighttime chill.

(ii) Because nearly all other homes remain dark, seeing a brightly lit residence is extraordinary. It breaks the pattern of silent, shadowy streets, making this house a rare sight in a place where people typically don't display much outward brightness at night.

(iii) The single lit house sharply contrasts with the darkened surroundings, symbolizing liveliness or openness in a city that otherwise appears shut down or unwelcoming after dark.

(iv) By having every window illuminated, the house might represent someone who isn't adhering to the norm of staying low-key. Perhaps it's occupied by individuals who still enjoy openness, activity, or community, unlike neighbors who keep their windows dark.

(v) Some readers might see a fully illuminated house as a sign of warmth, comfort, and vitality-a place that hasn't succumbed to the overall inactivity.
Others might argue it draws attention and could be seen as suspicious or reckless in a society where most houses remain dark. Given the rest of the city's darkness, it may invite scrutiny from neighbors or authorities, highlighting its uniqueness and potential risk.

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15. Read the following extract from the text and answer the questions that follow:
"The car moved down the empty riverbed streets and off away, leaving the empty streets with the empty sidewalks, and no sound and no motion all the rest of the chill November night."

(i) What does calling the streets "empty riverbed streets" suggest about their appearance or use?
Why might the sidewalks also be empty?
How does the phrase "no sound and no motion all the rest of the chill November night" help you picture the scene?

(ii) How do these conditions reflect the overall atmosphere of the city at night?

with bars. It smelled of riveted steel. It smelled of harsh antiseptic; it smelled too clean and hard and metallic. There was nothing soft there."

(i) Why does Mead call it "a little cell" or "a little black jail"?
What is the significance of the bars inside the car?
How do the mentions of "harsh antiseptic" and "riveted steel" create an unsettling feeling?

(ii) Why might the back seat smell "too clean and hard and metallic"?

(iii) What does describing the seat as having "nothing soft" suggest about the nature of this police car?

(iv) In what way does the description of the back seat reflect the society's approach to law enforcement?

(v) Do you think this stark, "jail-like" design aims to intimidate or is it simply functional? Give a reason for your opinion.

Ans :

(i) Mead calls it "a little cell" or "a little black jail" because it looks and feels like a prison compartment, cramped and confining.
The bars suggest that anyone placed there is treated like a prisoner, emphasizing strict control.
Words like "harsh antiseptic" and "riveted steel" imply a cold, clinical atmosphere, which makes the space seem unfriendly and oppressive.

(ii) The strong, "metallic" and overly clean smell could indicate that the car is regularly sterilized to remove any trace of previous occupants, reinforcing its role as a mobile jail. It suggests an environment designed for detainment rather than comfort.

(iii) Having "nothing soft" points to a lack of empathy or leniency. It shows that this police car is built to restrain and confine, not to accommodate someone humanely.

(iv) It reflects a law enforcement style that prioritizes strictness and efficiency over compassion. By making the back seat resemble a locked cell, it conveys a society focused on control rather than rehabilitation or comfort.

(v) Some might see it as purely functional-easy to clean and secure.
Others would argue it's meant to intimidate, as the design clearly discourages any sense of ease or humanity. The strong smell, bars, and bare surfaces point more toward creating fear than mere practicality.

13. Read the following extract from the text and answer the questions that follow:
"The car hesitated, or rather gave a faint whirring click, as if information, somewhere, was dropping card by punch-slotted card under electric eyes. 'To the Psychiatric Center for Research on Regressive Tendencies.'"

(i) What does it mean that the car "hesitated" and made a "faint whirring click"?
Why might it be processing "information … dropping card by punch-slotted card under electric eyes"?
How does this detail reflect the technology level in this society?

(ii) Why does the car announce "To the Psychiatric Center for Research on Regressive Tendencies"?

(iii) What does sending someone to a "Psychiatric Center" for "Regressive Tendencies" imply about this society's view of certain behaviors?

(iv) How might this moment affect Mr. Leonard Mead's feelings about his nightly walks or personal freedom?

(v) Do you think labeling his actions as "regressive" is fair, or does it show a narrow, controlling mindset?
Give a reason for your opinion.

Ans :

(i) The car "hesitated" with a mechanical sound, suggesting it was analyzing data or instructions before acting.
The mention of punch cards and "electric eyes" implies an advanced but somewhat rigid or bureaucratic system that processes information mechanically.
This glimpse of technology shows a society that relies heavily on automated decisions rather than human judgment, making the police car an extension of a computerized authority.

(ii) The car states its destination as "the Psychiatric Center for Research on Regressive Tendencies" because, in this world, someone who behaves outside the norm (like walking at night) is viewed as having outdated or deviant habits.
It suggests that such behavior is considered abnormal enough to warrant psychiatric evaluation, rather than merely a personal choice.

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Why might this comparison give a sense of isolation or freedom?

(ii) What does Mr. Mead imagine when he closes his eyes?
How does picturing a "wintry, windless Arizona desert" add to the mood of loneliness?

(iii) What role does the empty street play in showing Mr. Mead's inner feelings?

(iv) How do you think the idea of "no house in a thousand miles" reflects society's absence in Mr. Mead's life?
What does "only dry river beds, the street, for company" suggest about his relationship with his surroundings?

(v) Do you see Mr. Mead's vivid imagination as a form of escape or a way to find beauty in emptiness?
Which details in the extract support your view?

Ans :

(i) The street is completely silent, long, and empty-no people, no cars, nothing moving except Mr. Mead's own shadow.
His shadow is compared to a hawk's shadow in the open countryside, implying a lone figure gliding or passing through a vast, unoccupied space.
This hawk-like image can create a sense of freedom because hawks soar over empty lands, yet it also highlights how solitary his walk is, emphasizing both independence and isolation.

(ii) When Mr. Mead closes his eyes, he pictures himself in the center of a vast, barren plain-like a cold Arizona desert.
Thinking of a "wintry, windless Arizona desert" magnifies the atmosphere of loneliness, suggesting a place where there is no sign of life or human presence, just endless open space.

(iii) The deserted street acts almost like a reflection of Mr. Mead's inner state. By showing us he is alone on this silent path, it underscores his separation from a society that seems to have disappeared into their homes. The emptiness around him parallels his sense of being the only person who still values wandering freely.

(iv) Picturing "no house in a thousand miles" symbolizes how disconnected he is from other people. In a society where almost everyone stays inside, it feels as though he's the only inhabitant of a deserted land.
Describing "only dry river beds, the street, for company" shows that he finds companionship in the road itself rather than in other humans. It suggests he has formed a bond with the silent environment rather than with a bustling community.

(v) His vivid imagination could serve as a mental escape, transforming an ordinary street into a grand desert landscape. Yet it also reveals how he appreciates the beauty of emptiness-taking comfort in the quiet and space around him.
Phrases like "no house in a thousand miles" and "like the shadow of a hawk in mid-country" highlight his creative vision, showing how he reshapes a lonely street into a place of personal freedom and reflective wonder.

6. Read the following extract from the text and answer the questions that follow:
"'What is it now?' he asked the houses, noticing his wrist watch. Eight-thirty P.M.? Time for a dozen assorted murders? A quiz? A revue? A comedian falling off the stage?'
Was that a murmur of laughter from within a moon-white house? He hesitated, but went on when nothing more happened. He stumbled over a particularly uneven section of sidewalk."

(i) Why does he speak directly to the houses?
Why does he mention the time (eight-thirty P.M.) and things like "a dozen assorted murders" or "a quiz"?
How do these comments reflect the society or culture he believes is inside those houses?

(ii) What makes him pause upon hearing a possible murmur of laughter?
Why does he continue walking when nothing else happens?

(iii) How does the uneven sidewalk add to the sense of his solitary or uncertain journey?

(iv) What does his reaction to stumbling suggest about his state of mind while walking alone?
In what way might his momentary hesitation reveal deeper worries or frustrations?

(v) Do you think he genuinely expects the houses (or the people within) to respond?
Which details in the extract show that he feels disconnected from the rest of the town?

Ans :

(i) He speaks to the houses almost as if they are alive because no actual people are around to talk to. This shows his deep loneliness or

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(iii) What effect might such quiet, deserted streets have on someone who is walking late at night?
(iv) In what ways does this description underscore themes of solitude or isolation?
(v) Do you think the empty streets at night convey a sense of calm and peace, or do they suggest something more unsettling?
Give a reason for your answer.

Ans :

(i) Describing them as "empty riverbed streets" implies they are dry, deserted, and silent-like a waterless riverbed, lacking life or flow.
The sidewalks are similarly empty because people stay indoors, leaving the city vacant and quiet at night.
Saying there is "no sound and no motion" for the rest of the chilly November evening paints a stark picture of utter stillness, reinforcing how lonely and inactive the environment becomes.
(ii) These conditions emphasize a hush that falls over the city after dark. No one is outside, and everything feels lifeless, contributing to an almost eerie or desolate atmosphere.
(iii) Walking in such emptiness could heighten a person's sense of solitude, making them feel either peacefully alone or unsettled by the lack of any human presence.
(iv) By highlighting that nothing moves or makes a sound, the passage stresses how isolated this world has become. The absence of activity and interaction underscores the theme of aloneness.
(v) Some might see it as calm-no disturbances, just quiet streets.
Others could find it unnerving, as total silence and emptiness can suggest a deeper sense of desolation or abandonment.
The phrase "no sound and no motion" leans toward an unsettling stillness, hinting that what should be lively is instead void of life.

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the inhabitants are sealed off from active engagement with the outside world.
The faint glow of television light reinforces this atmosphere; it barely illuminates the rooms, implying the people within are in a dim, almost sepulchral environment instead of a lively home.

(iii) Describing people as "like the dead" under a light that "never really touches them" paints an image of passive, unresponsive figures. They are physically present but emotionally and mentally disengaged from both each other and their surroundings. It underscores the hollow nature of their nightly routines.

(iv) This snapshot of nighttime activity shows a society that has turned away from active pursuits like reading and writing, favoring the passive consumption of televised entertainment.
For creative individuals-like someone who might once have been a writer-this world offers little support or audience, leading to a sense of isolation and futility.

(v) Referring to houses as "tombs" and occupants as "dead" may initially seem dramatic, but in context it reflects the near-complete absence of liveliness or genuine interaction.
Phrases such as "the tombs, ill-lit by television light" and "the people sat like the dead" reinforce an image of a society drained of vigor and deep connection, lending credibility to the portrayal of a lifeless, disengaged world.

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11. Read the following extract from the text and answer the questions that follow:
"He walked like a man suddenly drunk. As he passed the front window of the car he looked in. As he had expected, there was no one in the front seat, no one in the car at all."

(i) Why does he walk "like a man suddenly drunk"?
Why does he look inside the car?
What does finding no one in the front seat reveal about the police car?

(ii) How does his reaction to the empty car show his surprise or curiosity?

(iii) What does the absence of any driver suggest about the level of automation or technology in this society?

(iv) In what way does this moment underscore his sense of isolation or unease?

(v) Do you think the self-operating police car represents an advanced, efficient system or a dehumanized society?
Which details in the extract support your view?

Ans :

(i) He walks "like a man suddenly drunk" because he's been forcibly moved or overwhelmed by the situation. Perhaps he's disoriented by being confronted, then released, and now feels off-balance.
He looks inside the car out of both curiosity and apprehension, wanting to see who-or what-has been addressing him.
By seeing no one in the front seat, he confirms his suspicion that the vehicle operates without a human driver, reflecting a high level of automation.

(ii) His careful inspection of the car and the description of his gait indicate genuine astonishment. Despite suspecting an automated vehicle, actually witnessing it-a police car with no human occupants-startles him, underscoring the strangeness of the encounter.

(iii) The empty front seat strongly implies that technology has replaced human roles, at least in routine policing. It highlights a society that relies on machines to maintain order, reducing direct human involvement.

(iv) Realizing there is no person in control of the car amplifies his solitude in an already deserted environment. The absence of any human presence behind authority or law enforcement leaves him feeling even more alone and unsettled.

(v) Some might see the self-driving police car as a sign of technological efficiency, capable of patrolling without human error or fatigue.
Others could argue it exemplifies a sterile, impersonal world where human elements-compassion, dialogue, connection-have been stripped away.
The extract (showing his drunken-like walk, the silent car, and his bewilderment) supports the idea that this advanced system feels dehumanizing, intensifying his sense of alienation.

12. Read the following extract from the text and answer the questions that follow:
"He put his hand to the door and peered into the back seat, which was a little cell, a little black jail

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5. **Honoring the French Language :** M. Hamel, visibly moved, teaches with exceptional patience, describing French as the "clearest and most logical" language. Everyone concentrates deeply on grammar and writing, aware this might be their last chance to learn in their mother tongue.
6. **An Emotional Ending :** When noon arrives, Prussian trumpets echo outside. Overcome by emotion, M. Hamel writes "Vive La France!" on the chalkboard in large letters. His silent dismissal of the class marks the heartbreaking end of their beloved French lessons, leaving both students and villagers with a profound sense of loss.

WORD MEANINGS

1. Dread : Great fear or apprehension.
2. Scolding : A reprimand or rebuke.
3. Participles : Verb forms used as adjectives or to form verb tenses.
4. Chirping : Short, high-pitched sounds made by birds.
5. Drilling : Practicing military exercises.
6. Tempting : Attractive or enticing.
7. Resist : To oppose or refrain from something.
8. Bulletin : A short official announcement or notice.
9. Draft : Compulsory recruitment for military service.
10. Apprentice : A person learning a trade under a skilled worker.
11. Bustle : Excited activity or movement.
12. Commotion : A state of noisy disturbance.
13. Blushed : Turned red in the face, often from embarrassment.
14. Solemn : Serious and formal.
15. Spectacles : Glasses for improving vision.
16. Primer : A basic textbook or introductory book.
17. Grave : Serious or somber.
18. Gentle : Mild and kind.
19. Thunderclap : A sudden, loud noise, used metaphorically for shocking news.
20. Wretches : Miserable or despicable people.
21. Nuisance : Something or someone causing inconvenience or annoyance.
22. Reproach : To express disapproval or disappointment.
23. Blame : To hold responsible for a fault or wrong.
24. Enslaved : Made a slave or subjugated.
25. Patience : The ability to endure delay or suffering without becoming upset.
26. Copies : Written examples used for practice.
27. Scratch : A scraping sound or mark.
28. Tracing : Following the outline or path of something.
29. Cooed : Made soft murmuring sounds, like pigeons.
30. Twined : Wound or wrapped around something.
31. Trunks : Large suitcases for carrying belongings.
32. Courage : The ability to face difficulty or fear.
33. Emotion : A strong feeling such as joy, sadness, or anger.
34. Trembled : Shook involuntarily from emotion or cold.
35. Choked : Struggled to speak due to emotion.
36. Chalk : A soft white material used for writing on blackboards.
37. Gesture : A movement of the body to express an idea or emotion.
38. Dismissed : Sent away or allowed to leave.
39. Angelus : A prayer or the ringing of a church bell at set times.
40. Vive La France : French for "Long live France," expressing patriotism.

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CRITICAL COMMENTS

1. **Value of Language :** Daudet highlights that a mother tongue holds deep emotional power. Losing French suddenly makes people realize its significance for their identity, daily life, and cultural pride.
2. **Regret and Missed Opportunities :** Little Franz's shock reveals how individuals often neglect their education. Once language is banned, everyone regrets past laziness and the lost chance to learn properly.
3. **Teacher's Dedication :** M. Hamel's final lesson shows a teacher's unwavering commitment, even under harsh orders. His careful instruction demonstrates how educators nurture respect for culture and heritage.
4. **Community Solidarity :** The entire village, young and old, unites during the last lesson. This gathering reflects communal support, empathy, and shared grief at losing their right to speak French.
5. **Sudden Change Under Foreign Rule :** The abrupt imposition of German in schools highlights how politics can drastically reshape people's lives. Daudet stresses the emotional toll of forced language shifts on ordinary families.

Franz first counts on the normal commotion (3), realizes it's silent instead (1), then must walk in under everyone's gaze (4), and M. Hamel responds gently, telling him to sit (2).

43. Decide which sequence of statements fits the story's timeline:
1. Franz observes M. Hamel's special clothes.
2. He finally notices that the village elders are present.
3. He leaps to his desk, relieved at not being scolded.
4. He notices the entire classroom appears strange and solemn.

(a) 2, 1, 3, 4
(b) 1, 3, 4, 2
(c) 3, 1, 2, 4
(d) 1, 4, 2, 3

Ans :

(b) 1, 3, 4, 2

After entering, Franz sees M. Hamel in fancy attire (1), sits down (3), recognizes a solemn mood (4), and then realizes the back benches have notable villagers (2).

44. Identify the correct progression of events:
1. M. Hamel informs everyone this is their final French class.
2. Franz contemplates how he barely knows to write.
3. M. Hamel addresses them in a grave, gentle tone.
4. Franz wonders why the men from the village are there.

(a) 1, 3, 2, 4
(b) 4, 1, 3, 2
(c) 3, 1, 4, 2
(d) 3, 4, 1, 2

Ans :

(c) 3, 1, 4, 2

He uses a solemn voice first (3), drops the shocking news (1), prompting Franz to question the elders' presence (4) and finally lament his weak writing skills (2).

45. Choose the option that lists these points in the correct order:
1. Franz realizes he should have valued his lessons more.
2. He calls his books "old friends" he cannot abandon.
3. The chalkboard announcement from Berlin states only German is now allowed.
4. Franz feels intense regret for neglecting his grammar and other studies.

(a) 3, 4, 1, 2
(b) 4, 1, 2, 3
(c) 3, 1, 2, 4
(d) 4, 3, 1, 2

Ans :

(a) 3, 4, 1, 2

First, Berlin's order restricts French teaching (3). Franz responds with sorrow (4), recognizes he should've studied more (1), and clings to his once-hated books as "old friends" (2).

46. Arrange the next sequence properly:
1. Old Hauser sits at the back with his primer.
2. Franz hears M. Hamel's final lesson is out of respect for his years of work.
3. M. Hamel wears his "fine Sunday clothes."
4. The villagers regret not having attended school diligently.

(a) 3, 2, 4, 1
(b) 2, 3, 1, 4
(c) 1, 3, 4, 2
(d) 4, 1, 3, 2

Ans :

(a) 3, 2, 4, 1

He's in his best outfit for the last class (3). The villagers respect him for 40 years of teaching (2). They regret past inattention (4), and old Hauser follows along with his primer (1).

47. Which arrangement of events is correct?
1. Franz's turn arrives to recite the participle rule.
2. Franz feels unprepared and stands trembling.
3. M. Hamel forgives him, pointing out Alsace's habit of postponing.
4. Franz grips his desk, unable to speak properly.

(a) 2, 4, 1, 3
(b) 1, 4, 2, 3
(c) 1, 2, 4, 3
(d) 2, 1, 3, 4

Ans :

(b) 1, 4, 2, 3

He's called to recite first (1), panics at his ignorance (4), sees M. Hamel's disappointed yet compassionate reaction (2), and hears M. Hamel blaming procrastination for their linguistic failings (3).

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the importance of this day. This unusual wardrobe choice helps Franz realize the lesson's extraordinary nature.

8. Who were the unexpected visitors seated on the back benches?
(a) School inspectors
(b) Parents of the pupils
(c) Village elders, like old Hauser and the former mayor
(d) French soldiers from the town

Ans :

(c) Village elders, like old Hauser and the former mayor

Franz notices these older villagers attending, reflecting their regret for neglected schooling and respect for M. Hamel's final French lesson after the Berlin order to change languages.

9. What shocking announcement did M. Hamel make that day?
(a) He was retiring for health reasons
(b) The school was shutting down permanently
(c) It was their last French lesson due to orders from Berlin
(d) Students had won a national competition

Ans :

(c) It was their last French lesson due to orders from Berlin

M. Hamel reveals that French will no longer be taught, as Alsace and Lorraine must switch to German. This news stuns Franz and underpins the entire emotional weight of the lesson.

10. How did Franz react to learning it was his last French class?
(a) He celebrated to avoid studies
(b) He felt indifferent
(c) He felt relieved to skip grammar
(d) He regretted not valuing his lessons more

Ans :

(d) He regretted not valuing his lessons more

The realization that he can't learn French anymore saddens him. Books once a nuisance become precious, and he laments skipping studies for trivial pursuits like collecting birds' eggs.

11. Why were the old men of the village present that day?
(a) They were grading the students
(b) They wanted to protest the new system
(c) They, too, were sorry they hadn't gone to school more
(d) They wanted to reward the best students

Ans :

(c) They, too, were sorry they hadn't gone to school more

The elders' presence signifies communal regret and reverence for the French language. They attend M. Hamel's final lesson in solidarity and gratitude for his decades-long teaching service.

12. Which grammar topic was Franz called upon to recite but failed to master?
(a) The subjunctive mood
(b) The rule for the participle
(c) Irregular French verbs
(d) The difference between nouns and pronouns

Ans :

(b) The rule for the participle

Franz openly struggles with the participle rule he neglected. This unpreparedness makes him feel even worse, given the final lesson's gravity and M. Hamel's sincere farewell.

13. How did M. Hamel respond when Franz couldn't recite the participle rule correctly?
(a) He dismissed Franz from class
(b) He refused to scold him, expressing sadness
(c) He asked Franz to retake the exam later
(d) He teased Franz in front of everyone

Ans :

(b) He refused to scold him, expressing sadness

Instead of anger, M. Hamel shows compassion, highlighting that Alsace's procrastination in learning French led to their current predicament, and Franz's personal regret mirrors the region's wider neglect.

14. According to M. Hamel, why must people treasure their language under foreign rule?
(a) Because it's like a key to their prison
(b) Because no other language is taught
(c) Because it guarantees better jobs
(d) Because it's fun to speak more languages

Ans :

(a) Because it's like a key to their prison

M. Hamel equates maintaining one's native language with preserving cultural and personal freedom. Even if politically dominated, a

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MULTIPLE CHOICE QUESTION

1. Why was little Franz dreading going to school that morning?
(a) Because he was late for an exam
(b) Because he forgot his lunch
(c) Because M. Hamel would question them on participles
(d) Because he fought with a classmate

Ans :

(c) Because M. Hamel would question them on participles

Franz feels anxious specifically about the participle lesson, having failed to study. This fear intensifies his temptation to skip class despite ultimately resisting and hurrying off to school.

2. What tempted Franz to run away from school instead of attending class?
(a) No strict teachers at school
(b) The sunny weather and Prussian soldiers drilling
(c) An invitation from friends
(d) The promise of extra recess time

Ans :

(b) The sunny weather and Prussian soldiers drilling

Outside scenery-warm sunshine, chirping birds, and soldiers practicing-appeals more to Franz than grammar lessons. Yet he musters self-control, deciding to continue to class despite these distractions.

3. Where did the crowd gather that made Franz curious but unwilling to stop?
(a) In the schoolyard
(b) In front of the bulletin-board at the town hall
(c) Around the blacksmith's workshop
(d) Near the sawmill's open field

Ans :

(b) In front of the bulletin-board at the town hall

The town-hall bulletin-board typically posted dire news. Franz wonders about new developments, but he avoids delaying further-he's already late and anxious about M. Hamel's participle questions.

4. How did the blacksmith, Wachter, react when he saw Franz running?
(a) He ignored him
(b) He teased him, saying there was plenty of time
(c) He scolded him for laziness
(d) He offered him a ride

Ans :

(b) He teased him, saying there was plenty of time

Mistaking Wachter's remark for mockery, Franz rushes on, unaware it hints at the unusual quiet in school that day. This brief exchange foreshadows something momentous about the class session.

5. What was unusual about the classroom atmosphere that morning?
(a) The seats were missing
(b) There was a celebratory feast
(c) Everyone was chatting loudly
(d) It was silent, like Sunday morning

Ans :

(d) It was silent, like Sunday morning

Franz expects the usual bustle-desks clattering, lessons repeated aloud-but instead encounters stillness. The hush contrasts sharply with normal days, heightening his unease and hinting at major news.

6. What item did M. Hamel carry that usually intimidated students?
(a) A loud whistle
(b) A leather belt
(c) An iron ruler under his arm
(d) A wooden cane

Ans :

(c) An iron ruler under his arm

M. Hamel's iron ruler symbolizes discipline and fear for Franz. Despite his lateness, Franz is surprised that no reprimand follows, foreshadowing the gentler mood of this final lesson.

7. Which attire did M. Hamel wear that signaled something special?
(a) A simple black robe
(b) His beautiful green coat and embroidered silk cap
(c) A formal uniform with medals
(d) His everyday shirt and trousers

Ans :

(b) His beautiful green coat and embroidered silk cap

M. Hamel's best clothes-typically reserved for inspections or prize ceremonies-indicate

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Alsace's lost language rights. His last silent gesture signals the end of class and a heartfelt farewell.

22. How does M. Hamel appear as he makes that final chalk inscription?
(a) Jovial and laughing
(b) Indifferent, barely paying attention
(c) Very pale and unusually tall
(d) Tired but smiling proudly

Ans :

(c) Very pale and unusually tall

His pale complexion reflects his deep emotion. To Franz, he seems taller than ever, demonstrating moral stature in this poignant finale, marking a dignified close to his decades-long service.

23. What does M. Hamel do after writing on the blackboard?
(a) He erases it immediately
(b) He stops, leans his head against the wall, and dismisses class
(c) He gives each student a French grammar book
(d) He asks Franz to read it aloud

Ans :

(b) He stops, leans his head against the wall, and dismisses class

Overcome by emotion, M. Hamel cannot continue speaking. He silently signals the students to leave, ending the lesson with a powerful, wordless conclusion to his teaching career.

24. Which sentiment best describes Franz's feelings when M. Hamel ends the class?
(a) Relief and excitement
(b) Deep sorrow and regret
(c) Anger at losing a holiday
(d) Eagerness to learn German quickly

Ans :

(b) Deep sorrow and regret

The final class and M. Hamel's departure overwhelm Franz with remorse for previously neglecting his studies. He realizes too late the value of French lessons and M. Hamel's instruction.

25. What does the phrase "Vive La France!" signify in M. Hamel's final act?
(a) He wants to provoke the Prussian soldiers
(b) He's announcing a new French lesson
(c) It's a famous French farewell
(d) A patriotic tribute to the language and nation

Ans :

(d) A patriotic tribute to the language and nation

By writing "Vive La France!" M. Hamel reaffirms pride in French heritage. Though Alsace must switch to German, that final exclamation defies the takeover and honors France's cultural identity.

26. Franz was very late for school and dreaded a scolding, particularly because M. Hamel would test them on _____.
(a) "poetry forms"
(b) "participles"
(c) "exam tips"
(d) "past tense"

Ans :

(b) "participles"

Franz dreaded this lesson because he didn't know any participles. M. Hamel had promised to question the class on them, heightening Franz's fear and temptation to skip school entirely.

27. Tempted by the sunny outdoors, Franz thought of skipping school to watch _____.
(a) "the wild boars"
(b) "Prussian soldiers drilling"
(c) "his friends dancing"
(d) "flying balloons"

Ans :

(b) "Prussian soldiers drilling"

Chirping birds, bright weather, and soldiers' exercises enticed him more than grammar rules. Yet, despite these distractions, he decided to resist temptation and continue to class.

28. All bad news had come from the town-hall bulletin-board over the past _____.
(a) "two years"
(b) "three months"
(c) "two weeks"
(d) "one year"

Ans :

(a) "two years"

Franz recalls how the town-hall board delivered negative updates like lost battles and new military orders for two full years, making him anxious about what new development might be posted.

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community that keeps its language retains a vital form of identity.

15. Which two words did M. Hamel have the students practice in beautiful writing?
(a) Liberty, Equality
(b) Homework, Grammar
(c) France, Alsace
(d) Duty, Honour

Ans :

(c) France, Alsace

The class meticulously copies these words, symbolizing national and regional pride. In M. Hamel's final lesson, writing "France, Alsace" underscores the significance of retaining identity through language.

16. Why does no one notice the beetles flying around during the lesson?
(a) They are all too focused on writing
(b) The beetles are too quiet
(c) The beetles enter an empty classroom
(d) They love insects in class

Ans :

(a) They are all too focused on writing

Everyone's determination to make the most of this last French lesson means even small distractions go ignored. The students and elders channel their regret into concentrating on every detail.

17. What does Franz observe M. Hamel doing between lessons?
(a) Sitting motionless, committing the classroom to memory
(b) Rearranging desks to prepare for the new teacher
(c) Decorating the windows with flowers
(d) Preparing final exams for each child

Ans :

(a) Sitting motionless, committing the classroom to memory

M. Hamel quietly surveys his surroundings as if engraving every detail in his mind. Having taught there for forty years, leaving is deeply emotional, so he cherishes these last moments.

18. Which "babies" chant their ba, be, bi, bo, bu at the end of class?
(a) M. Hamel's younger relatives
(b) The older villagers practicing French vowels
(c) The smallest children reading their basics
(d) Newly enrolled students from another village

Ans :

(c) The smallest children reading their basics

In French classes of that era, the youngest children learned simple sounds. Their recitation brings both comedy and pathos, reminding everyone how fundamental lessons are swiftly disappearing under German rule.

19. What stirs old Hauser to tears at the back of the room?
(a) Reading aloud from his worn primer
(b) Realizing the desks are being removed
(c) Losing his prized spectacles
(d) Hearing the Prussian soldiers approaching

Ans :

(a) Reading aloud from his worn primer

Clutching the old textbook, Hauser tries to recite along with the children. His trembling voice conveys regret and deep emotion for the lost opportunity to learn and speak French openly.

20. Which event coincides with the end of the lesson, marking noon?
(a) M. Hamel collects all books
(b) The church-clock strikes and Prussian trumpets blare
(c) The new German teacher arrives early
(d) A violent storm breaks out

Ans :

(b) The church-clock strikes and Prussian trumpets blare

As the clock chimes twelve and soldiers return, these sounds underscore the takeover. It's a poignant reminder of the lesson's finality: French instruction and M. Hamel's tenure are ending abruptly.

21. What final act does M. Hamel perform before dismissing class?
(a) He burns the French textbooks
(b) He writes "Vive La France!" on the blackboard
(c) He hurls his ruler across the room
(d) He shakes each student's hand

Ans :

(b) He writes "Vive La France!" on the blackboard

M. Hamel's strong chalk-written message symbolizes patriotic devotion and sorrow for

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Ans :

(a) "school"

Villagers sat quietly, regretting their own lack of formal education. Their presence was both an apology and a tribute to M. Hamel, who had served the village faithfully for decades.

37. Hearing his name to recite the rule for the participle, Franz got _____ immediately.
(a) "excited"
(b) "bored"
(c) "hopeful"
(d) "mixed up"

Ans :

(d) "mixed up"

Despite longing to recite well, Franz forgot the participle rule's first words. He stood nervous and ashamed, knowing time was almost gone for him to prove himself in French.

38. M. Hamel stated that if people delay learning, they end up unable to speak or write their own _____.
(a) "thoughts"
(b) "language"
(c) "stories"
(d) "names"

Ans :

(b) "language"

He stressed how Alsace's habit of postponing studies left them vulnerable when forced to abandon French. Preserving one's mother tongue is crucial to cultural and individual identity.

39. M. Hamel called the French language the most beautiful, the clearest, and most _____ in the world.
(a) "entertaining"
(b) "artistic"
(c) "logical"
(d) "complicated"

Ans :

(c) "logical"

He praised French's clarity, urging the students never to forget it. He likened maintaining one's language to possessing the "key to their prison," a means to stay connected to heritage.

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40. After the church-clock struck twelve, M. Hamel wrote "Vive La France!" and then dismissed _____.
(a) "his friend"
(b) "the school"
(c) "the mayor"
(d) "the postman"

Ans :

(b) "the school"

That final chalk inscription epitomized his patriotic farewell. Overcome with emotion, he gestured for everyone to leave, ending the last French lesson amid the sorrowful reality of German rule.

41. Choose the option that lists these moments in their correct order:
1. Franz thinks of playing outdoors instead of going to school.
2. He passes the town-hall bulletin-board, suspecting bad news.
3. Franz finally reaches M. Hamel's garden out of breath.
4. Blacksmith Wachter calls out, telling him not to hurry.

(a) 2, 3, 4, 1
(b) 1, 2, 4, 3
(c) 4, 1, 3, 2
(d) 1, 4, 2, 3

Ans :

(b) 1, 2, 4, 3

First, Franz is tempted by the sunny day (1), then notices the bulletin-board (2). Next, Wachter teases him (4), and finally he arrives at M. Hamel's place exhausted (3).

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42. Pick the correct order for these events:
1. Franz sees the usual clamor is missing at school.
2. M. Hamel tells him kindly to take his seat.
3. Franz had hoped the usual noise might hide his lateness.
4. Franz opens the door and enters in front of everyone.

(a) 3, 1, 4, 2
(b) 1, 3, 2, 4
(c) 3, 2, 1, 4
(d) 4, 1, 3, 2

Ans :

(a) 3, 1, 4, 2

29. Blacksmith Wachter called after Franz, telling him not to hurry since he'd reach school in _____.
(a) "plenty of time"
(b) "the next hour"
(c) "no time at all"
(d) "five minutes flat"

Ans :

(a) "plenty of time"

Wachter's remark initially seemed like teasing to Franz. In reality, it hinted that no strict start awaited him. The day's "last lesson" scenario meant punctuality wasn't the typical concern.

30. Franz expected a noisy classroom but found it as quiet as _____.
(a) a "cloudy morning"
(b) "Sunday morning"
(c) "late evening"
(d) "silent movie"

Ans :

(b) "Sunday morning"

Normally, bustling activity greeted latecomers. However, on that day, the hush resembled a Sunday's reverence, reflecting the solemn mood as everyone gathered for the final French lesson.

31. Franz saw M. Hamel pacing, holding his terrible iron ruler under his _____.
(a) "desk"
(b) "arm"
(c) "coat"
(d) "bed"

Ans :

(b) "arm"

M. Hamel's iron ruler symbolizes discipline and fear. Yet, despite Franz's lateness, M. Hamel didn't scold him, foreshadowing a more compassionate tone during this extraordinary final class.

32. M. Hamel wore his green coat, frilled shirt, and embroidered silk cap, usually reserved for _____.
(a) "his birthday"
(b) "a church service"
(c) "inspection and prize days"
(d) "visiting family"

Ans :

(c) "inspection and prize days"

This formal attire underscored the gravity of the occasion: his farewell French lesson. M. Hamel dressed in honor of teaching his pupils one last time before German replaced their language.

33. On the once-empty back benches sat village people, including old Hauser, the former mayor, and _____.
(a) "several farmers"
(b) "a traveling singer"
(c) "the former postmaster"
(d) "the local trader"

Ans :

(c) "the former postmaster"

Those seats were typically vacant. Now, respected locals occupied them to show remorse for neglected education and to pay tribute to M. Hamel's final day teaching French in Alsace.

34. The shocking news was that this would be their very last _____.
(a) "holiday"
(b) "French lesson"
(c) "writing test"
(d) "grammar quiz"

Ans :

(b) "French lesson"

Berlin's order to replace French with German in Alsace schools upended routines. Franz realized too late how precious each class was, regretting past apathy toward studying French grammar.

35. Franz regretted not studying more, wishing he hadn't wasted time hunting birds' eggs or _____.
(a) "doing math puzzles"
(b) "sliding on the Saar"
(c) "visiting museums"
(d) "collecting stamps"

Ans :

(b) "sliding on the Saar"

In hindsight, Franz viewed these youthful diversions as missed opportunities. He now longs for any chance to continue his French education, fully aware that this lesson would be his last.

36. M. Hamel's special Sunday clothes honored the final day, and the old men felt sad they hadn't gone to _____ more.
(a) "school"
(b) "the army"
(c) "market fairs"
(d) "M. Hamel's house"

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48. Decide the best order for these points:
1. M. Hamel admits he sometimes let Franz skip lessons.
2. He blames himself for not being strict.
3. M. Hamel mentions that parents sent kids to farms instead of school.
4. Franz realizes everyone shares blame for their poor French.

(a) 3, 4, 1, 2
(b) 1, 2, 3, 4
(c) 3, 1, 4, 2
(d) 2, 4, 1, 3

Ans :

(b) 1, 2, 3, 4

First, M. Hamel confesses letting Franz skip tasks (1), accepts guilt (2), recounts parents prioritizing work over school (3), concluding that all contributed to the language's decline (4).

49. Put the statements in chronological order:
1. M. Hamel calls French "the clearest, most logical language."
2. He urges them never to forget it, comparing language to a prison key.
3. M. Hamel opens a grammar book and reads their lesson.
4. Franz is amazed how easily he grasps it all today.

(a) 1, 2, 3, 4
(b) 3, 4, 1, 2
(c) 1, 4, 2, 3
(d) 1, 2, 4, 3

Ans :

(a) 1, 2, 3, 4

He praises French first (1), then stresses its vital significance (2), reads from the grammar (3), and Franz suddenly finds the lesson simpler than ever, thanks to focused listening (4).

50. Choose the option that places these final details in the correct order:
1. M. Hamel hands out new writing copies: "France, Alsace."
2. Everyone quietly practices writing, ignoring stray beetles.
3. The church-clock strikes noon.
4. M. Hamel writes "Vive La France!" and dismisses them.

(a) 2, 1, 4, 3
(b) 1, 2, 3, 4
(c) 1, 4, 2, 3
(d) 3, 1, 4, 2

Ans :

(b) 1, 2, 3, 4

He gives out the special writing pages (1). The class devotes itself silently (2). Then noon arrives (3), and finally M. Hamel inscribes "Vive La France!" before dismissing them (4).

51. Determine how Statement (1) and Statement (2) correspond in Alphonse Daudet's "The Last Lesson":
Statement (1) : Franz is late to class and fears M. Hamel's anger.
Statement (2) : M. Hamel greets him gently, telling him to take his seat.
(a) (1) is true and (2) is false
(b) (2) is true and (1) is false
(c) (1) is the cause for (2)
(d) (1) and (2) are independent of each other

Ans :

(d) (1) and (2) are independent of each other

Franz's lateness does not trigger M. Hamel's kindness. Because it's the final lesson, M. Hamel avoids scolding. His compassionate behavior stands alone, unrelated to Franz's tardiness.

52. Ascertain the relationship between Statement (1) and Statement (2) from "The Last Lesson":
Statement (1) : Franz nearly deserts school to watch Prussian soldiers.
Statement (2) : He decides to attend class despite temptation.
(a) (1) is true and (2) is false
(b) (2) is true and (1) is false
(c) (1) is the cause for (2)
(d) (1) and (2) reinforce each other

Ans :
(d) (1) and (2) reinforce each other

He's tempted by the bright outdoors (1) but chooses to go in (2). Together, they show his internal dilemma-first the allure, then the resolution to continue schooling.

53. Decide how Statement (1) and Statement (2) link together in "The Last Lesson":
Statement (1) : The bulletin-board is known for bad news.
Statement (2) : Franz assumes it may bring a fresh problem.
(a) (1) is true and (2) is false
(b) (2) is true and (1) is false
(c) (1) is the cause for (2)
(d) (1) and (2) are independent of each other

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Ans :

(c) (1) is the cause for (2)

Because the board consistently posts grim updates (1), Franz expects a new crisis (2). Hence, the record of dire bulletins prompts his suspicion that it concerns him or the town.

54. Pinpoint the connection between Statement (1) and Statement (2) in "The Last Lesson":
Statement (1) : The classroom is unusually silent, "like Sunday morning."
Statement (2) : Franz hopes to sneak in unnoticed amid normal noise.
(a) (1) is true and (2) is false
(b) (2) is true and (1) is false
(c) (1) is the cause for (2)
(d) (1) and (2) contrast each other

Ans :

(d) (1) and (2) contrast each other

Franz's plan to hide in bustle (2) fails because the room is hushed (1). The stark quiet makes his entrance conspicuous, so the two statements contradict each other's implications.

55. Evaluate how Statement (1) and Statement (2) relate in "The Last Lesson":
Statement (1) : M. Hamel wears his finest clothes.
Statement (2) : He announces a surprise holiday instead of class.
(a) (1) is true and (2) is false
(b) (2) is true and (1) is false
(c) (1) and (2) are independent
(d) (1) contrasts with (2)

Ans :

(a) (1) is true and (2) is false

Yes, he's dressed formally, but not for a holiday. (2) is incorrect because the lesson proceeds as normal-albeit the last French lesson-no free day is granted.

56. Determine the interplay between Statement (1) and Statement (2) in "The Last Lesson":
Statement (1) : Village elders, including old Hauser, attend with primers in hand.
Statement (2) : They regret missing previous chances to learn French.
(a) (1) is true and (2) is false
(b) (2) is true and (1) is false
(c) (1) is the cause for (2)
(d) (1) and (2) reinforce each other

Ans :

(d) (1) and (2) reinforce each other

Realizing their missed education (2) leads them to come for M. Hamel's final lesson (1). Their presence and remorse connect, illustrating communal sorrow for not studying earlier.

57. Consider how Statement (1) and Statement (2) align in "The Last Lesson":
Statement (1) : Franz feels sorry for wasting time on games once he learns the lesson is ending.
Statement (2) : He now cherishes his old grammar book and history of saints.
(a) (1) is true and (2) is false
(b) (2) is true and (1) is false
(c) (1) is the cause for (2)
(d) (1) and (2) reinforce each other

Ans :

(d) (1) and (2) reinforce each other

Both statements highlight his abrupt realization of French's importance. He regrets not studying (1) and finds new emotional value in those same textbooks (2), reinforcing his changed attitude.

58. Analyze the relationship between Statement (1) and Statement (2) in "The Last Lesson":
Statement (1) : M. Hamel blames himself for letting Franz skip lessons to water flowers or go fishing.
Statement (2) : He believes Alsace's habit of procrastination helped cause its linguistic crisis.
(a) (1) is true and (2) is false
(b) (2) is true and (1) is false
(c) (1) triggers (2)
(d) (1) and (2) are unrelated

Ans :

(c) (1) triggers (2)

His personal indulgences (1) exemplify Alsace's broader tendency to postpone learning. This self-critique leads him to conclude that such habits contributed to losing French in schools (2).

59. Examine the link between Statement (1) and Statement (2) from "The Last Lesson":
Statement (1) : The day's grammar explanation appears unusually easy to Franz.
Statement (2) : M. Hamel teaches with unprecedented patience, wanting to impart everything he can.
(a) (1) is true and (2) is false
(b) (2) is true and (1) is false

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(c) (1) is the cause for (2)
(d) (1) and (2) reinforce each other

Ans :

(d) (1) and (2) reinforce each other

Franz listens more intently than ever (1), and M. Hamel explains meticulously on this last day (2). Their combined efforts make the lesson feel clearer and more significant.

60. Determine how Statement (1) and Statement (2) match up in "The Last Lesson":
Statement (1) : At noon, M. Hamel writes "Vive La France!" on the board.
Statement (2) : He dismisses the class without another word, leaning his head against the wall.
(a) (1) is true and (2) is false
(b) (2) is true and (1) is false
(c) (1) is the cause for (2)
(d) (1) and (2) follow logically

Ans :

(d) (1) and (2) follow logically

After his patriotic message (1), emotion overwhelms him, so he silently ends the lesson (2). These actions conclude the final French session, forming a seamless final gesture.

EXTRACT BASED QUESTIONS

1. Read the following extract from the text and answer the questions that follow:
"I started for school very late that morning and was in great dread of a scolding, especially because M. Hamel had said that he would question us on participles, and I did not know the first word about them. For a moment I thought of running away."
(i) Why does the narrator dread going to school on this particular morning?
Which lesson is he unprepared for, and how does that worry him?
What does his brief thought of running away show about his mindset?
(ii) How does the phrase "great dread of a scolding" indicate M. Hamel's teaching style?
Why might being late increase the narrator's anxiety?
(iii) How do you think this situation sets the tone for his day?
(iv) Why is skipping school tempting?
In what way might avoiding class lead to bigger problems?
(v) "For a moment I thought of running away," the narrator confesses.
How does this reveal his nervousness?
Why could running away seem like an easy solution yet also a serious mistake?

Ans :

(i) He is late and expects a harsh response from M. Hamel, who plans to question them on participles.
He hasn't studied these grammar points, so he's worried about embarrassment.
Thinking of running away shows he's overwhelmed and wishes to avoid confrontation.
(ii) "Great dread" implies that M. Hamel is strict and does not tolerate unprepared students.
Arriving late only adds to his fear, as it might draw extra attention to his lack of readiness.
(iii) It creates a tense atmosphere. He anticipates possible criticism throughout the day, making him anxious and on edge.
(iv) He'd escape the immediate shame of not knowing his lesson.
However, he would miss even more learning and could face worse reprimands later.
(v) His urge to flee highlights how frightened he is of M. Hamel's disapproval.
While running off avoids immediate stress, it would likely worsen his academic struggles and guilt afterward.

2. Read the following extract from the text and answer the questions that follow:
"It was so warm, so bright! The birds were chirping at the edge of the woods; and in the open field back of the sawmill the Prussian soldiers were drilling. It was all much more tempting than the rule for participles, but I hurried off to school."
(i) How does the narrator describe the morning?
Which daily duty seems less appealing by comparison?
What does his final decision reveal?
(ii) What does the presence of Prussian soldiers imply about the setting?
How might this affect the narrator's perspective?
(iii) Why do you think he continues to school even though the day is so inviting?
(iv) In what way does resisting temptation show his sense of duty?

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Ans :

(i) He scorns the habit of always postponing study: "I'll learn it tomorrow."
Now that French is banned, they lack the language skills they should have had.
The occupying forces (Prussians) can ridicule them.

(ii) He shows that speaking French is part of being truly French—losing that skill erodes identity.
Banning the language robs them of cultural pride and unity.

(iii) He sounds exasperated, regretting everyone's laziness that led to this vulnerability.

(iv) Delaying their lessons left them poorly equipped when the language was abruptly taken away.
The occupiers' taunts underscore how a once-strong identity can be undermined by ignorance.

(v) He's stressing that they can't claim French heritage if they've failed to learn their own tongue.
Yes, it's fair because their procrastination has real consequences; they're now powerless to change it.

15. Read the following extract from the text and answer the questions that follow:
"…He wrote as large as he could-'Vive La France!' Then he stopped and leaned his head against the wall, and, without a word, he made a gesture to us with his hand-'School is dismissed-you may go.'"

(i) What final phrase does M. Hamel write, and in what manner?
Why is this message significant?
How do the students react to this gesture?

(ii) What does his posture-leaning his head against the wall-suggest about his feelings?
Why might dismissing class silently be so impactful?

(iii) How does this moment symbolize the end of an era for the French language in their school?

(iv) In what ways does writing "Vive La France!" highlight M. Hamel's devotion to his mother tongue?
Why is it such a powerful parting statement?

(v) "Vive La France!" he proclaims with all his might.
How does this line capture both pride and heartbreak?
Do you think it offers a final hope or underscores the loss?

Ans :

(i) He writes "Vive La France!" in bold letters, showing his patriotic spirit.
It's crucial because it's his last act as a French teacher, and students understand it's a silent farewell.
They likely feel both moved and saddened.

(ii) He's overwhelmed, leaning his head in sorrow or resignation.
Quietly dismissing them without further speech intensifies the solemnity, leaving them with the weight of his final words.

(iii) His chalked message and abrupt end mark the final stand for French lessons.
They're witnessing the literal closing of their French education.

(iv) He's declaring love and loyalty to France, even as teaching French is banned.
This farewell phrase is his way of resisting cultural erasure.

(v) It carries patriotic fervor but also the pain of losing the right to teach in French.
Some may see it as a spark of hope-reminding them to keep their language alive-while it also underscores the deep loss of formal instruction.

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(ii) Why might the narrator think Wachter is teasing him?
How does being late affect his perception?
(iii) How do casual comments like this influence the narrator's mood?
(iv) In what way does this moment highlight the narrator's self-consciousness about school?
Why could a friendly remark feel mocking to him?
(v) "Don't go so fast, bub; you'll get to your school in plenty of time!" Wachter calls.
How does this line create both annoyance and concern for the narrator?
What does it suggest about their neighborly relationships?

Ans :

(i) Wachter is the local blacksmith, checking the new bulletin with his apprentice.
The narrator speeds past, feeling embarrassed or defensive about running late.
It reveals a small-town vibe where people know each other's routines.
(ii) He's sensitive about his tardiness and unpreparedness, so even a casual comment seems like mocking.
When you're anxious, any attention can feel like a slight.
(iii) Such offhand remarks can heighten his tension; he already feels uneasy about facing M. Hamel.
(iv) He's worried that everyone notices and judges his lateness.
Even well-meaning words can sound like teasing to someone who's already nervous.
(v) Though it might be a simple statement, he interprets it as a playful jab.
It suggests villagers do look out for one another, but the narrator's anxiety paints it as irritating or intrusive.

5. Read the following extract from the text and answer the questions that follow:
"Usually, when school began, there was a great bustle… But now it was all so still! I had counted on the commotion to get to my desk without being seen; but, of course, that day everything had to be as quiet as Sunday…"
(i) What does the narrator say about the usual start of school?
Why had he relied on the usual noise?
How is the silence different this time?
(ii) Why does the unexpected stillness upset his plan?
How might this change the atmosphere in the classroom?
(iii) What does the narrator's reaction suggest about his typical school routine?
(iv) In what way does the unusual calmness indicate a special situation?
Why might the class be so quiet on this day?
(v) "…everything had to be as quiet as Sunday," the narrator observes.
How does this line capture his frustration?
What does it imply about the seriousness of events?

Ans :

(i) He's used to a loud start-desk lids banging, voices echoing-that usually hides his late arrival.
He planned to slip in unnoticed.
Now it's silent, making him more conspicuous.
(ii) He can't hide in chaos, so everyone sees him enter.
This calm heightens the sense that something important is happening.
(iii) It hints he often relies on confusion or bustle to cover his tardiness, suggesting he's not always punctual.
(iv) The stark silence points to a notable event-perhaps the final lesson or an announcement, making everyone serious and quiet.
They might be anticipating news.
(v) He's frustrated because the usual cover is gone, leaving him exposed.
Comparing it to "Sunday" emphasizes the unusual gravity and respect in the room, suggesting a solemn day.

6. Read the following extract from the text and answer the questions that follow:
"…Through the window I saw my classmates, already in their places, and M. Hamel walking up and down with his terrible iron ruler under his arm. I had to open the door and go in before everybody. You can imagine how I blushed…"
(i) What does the narrator observe through the window, and why does it embarrass him?
How might M. Hamel's "terrible iron ruler" add to his discomfort?
What does stepping in late imply?
(ii) Why could entering last in front of everyone make him "blush"?
How might the classmates react?
(iii) What does this reveal about discipline in M. Hamel's class?

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(v) "My last French lesson! … Oh, how sorry I was…" he laments.
How does this line convey his regret?
Why does losing the opportunity to learn French affect him so profoundly?

Ans :

(i) He realizes this lesson is his final chance to study French formally, and he barely knows how to write.
He feels alarmed that he wasted past opportunities.
(ii) He was busy hunting for birds' eggs or playing instead of focusing on classwork.
Now these diversions seem unimportant compared to the chance to learn.
(iii) He only recognizes the value of his lessons when they're about to be taken away, suggesting regret and a newfound desire to study.
(iv) He suddenly finds it essential, wishing he had taken it seriously before.
He realizes he can't recover the lost time.
(v) The exclamation shows deep remorse-he's shocked at how unprepared he is.
Without continued French lessons, he feels he's losing a key part of his identity and education.

11. Read the following extract from the text and answer the questions that follow:
"…My books, that had seemed such a nuisance a while ago… were old friends now that I couldn't give up. And M. Hamel, too; the idea that he was going away… made me forget all about his ruler and how cranky he was."
(i) What change in attitude does the narrator show toward his books?
How does he now feel about M. Hamel?
What does this suggest about taking things for granted?
(ii) Why might these same books have felt like a burden before?
How does facing the loss of French lessons alter his perception?
(iii) What does this reveal about the emotional shift happening in the narrator?
(iv) In what ways does M. Hamel's departure overshadow old complaints about his strictness?
Why might the narrator suddenly see him differently?
(v) "…they were old friends now that I couldn't give up," he says about his books.
How does this line show a newfound appreciation?
What does it reveal about the value of learning in the narrator's eyes?

Ans :

(i) He used to dislike carrying them, but now treasures them, realizing they're precious tools of knowledge.
He also feels sad about M. Hamel leaving, no longer fixating on his stern manner.
It shows he regrets not valuing them sooner.
(ii) He found studying dull or heavy.
With French lessons ending, he sees their true worth, wishing he had more time to learn.
(iii) He's shifting from indifference to deep appreciation, grasping how crucial these final moments of instruction are.
(iv) The finality of M. Hamel's exit makes any strictness seem minor compared to losing him entirely.
He now views him as a caring teacher rather than a cranky disciplinarian.
(v) Calling them "old friends" implies a heartfelt bond he never acknowledged before.
He realizes education holds greater importance than he ever imagined, marking real emotional growth.

12. Read the following extract from the text and answer the questions that follow:
"…It was in honour of this last lesson that he had put on his fine Sunday clothes… They were sorry… that they had not gone to school more. It was their way of thanking our master for his forty years of faithful service…"
(i) Why does M. Hamel wear his Sunday clothes, and how is that linked to the lesson's significance?
How do the villagers feel about their own missed opportunities?
What does this say about their view of M. Hamel now?
(ii) Why might the teacher's "forty years of faithful service" be especially meaningful here?
How does this detail emphasize the sadness of the occasion?
(iii) What does it show about the bond between M. Hamel and the community?
(iv) In what ways do the villagers' regrets and M. Hamel's attire combine to make the day solemn?
Why is it an emotional moment for all?

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(iii) What does it reveal about the unity of the community on this day?
(iv) In what ways does the sight of older villagers attending class affect the narrator's view of learning?
Why might they choose this moment to join?
(v) "Hauser had brought an old primer, thumbed at the edges," the narrator notes.
How does this detail reflect their regrets?
What does it say about their renewed respect for education?

Ans :

(i) Older villagers-like Hauser and former town officials-fill the back benches, which is unusual because they normally don't attend.
They look sad, possibly regretting not studying more in the past.
Hauser brought a well-worn primer.
(ii) It adds gravity and sentiment, as even adults realize the day's importance and want to pay respect to French lessons.
This final lesson impacts everyone, not just children.
(iii) They're coming together to honor M. Hamel and the French language, symbolizing collective loss and solidarity.
(iv) The narrator sees that school isn't merely for kids; adults, too, recognize its value.
They attend now because it's the last chance to show support and remorse for neglected learning.
(v) The primer, with its worn edges, represents past opportunities they overlooked.
It shows they've rediscovered the importance of schooling, even if it's almost too late.

9. Read the following extract from the text and answer the questions that follow:
"Then, in the same grave and gentle tone, he said, 'My children, this is the last lesson I shall give you. The order has come from Berlin to teach only German in the schools… This is your last French lesson."
(i) What major announcement does M. Hamel share here?
"Why does he call it the "last lesson"?
How do the students respond initially?
(ii) Why is the language of instruction changing?
How do you think this impacts the school's future?
(iii) How does M. Hamel's "grave and gentle tone" show his own feelings?
(iv) In what ways does this sudden switch highlight the value of their native tongue?
Why might the students feel shocked?
(v) "This is your last French lesson," M. Hamel declares.
How does this line capture the finality of the moment?
Why might such a forced change deeply affect their sense of identity?

Ans :

(i) He tells them that French lessons will end because Berlin has ordered German to be taught instead.
It's the final time he can teach them French.
The students are taken aback or saddened by this news.
(ii) They are under occupation, so the authorities mandate German as the official school language.
This essentially ends French schooling, changing how the children learn.
(iii) He's solemn but kind, indicating he's deeply upset, yet wants to remain calm for the children's sake.
(iv) They suddenly realize they're losing the chance to speak and study French openly.
It shocks them to see an integral part of their culture replaced.
(v) His statement underscores that they can't return to "normal" French classes ever again.
Such a forced transition threatens their cultural heritage, making them fear losing a piece of who they are.

10. Read the following extract from the text and answer the questions that follow:
"My last French lesson! Why, I hardly knew how to write! I should never learn any more! … Oh, how sorry I was for not learning my lessons, for seeking birds' eggs or going sliding on the Saar!"
(i) What realization strikes the narrator about this "last lesson"?
Why does he mention hardly knowing how to write?
How does he feel about his past priorities?
(ii) Which activities did he pursue instead of studying?
Why do they seem trivial now?
(iii) What does this regret reveal about his sudden change of heart?
(iv) In what ways does he now view the importance of learning?
Why might he feel time has slipped away?

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How does this moment highlight his internal conflict between fun and responsibility?

(v) "It was all much more tempting than the rule for participles," he admits.
How does this line capture his dilemma?
Why might overcoming this temptation be significant for his growth?

Ans :

(i) He describes a warm, bright day with chirping birds and soldiers drilling.
Compared to practicing participles, the outdoor scene looks far more enjoyable.
Nevertheless, he chooses to hurry to school, showing a commitment to his lessons.

(ii) It indicates that the region is under some form of occupation, reflecting a tense political environment.
He may feel more pressure to continue his routine, knowing that circumstances are unstable.

(iii) He likely realizes skipping class will cause more trouble and doesn't want to let M. Hamel down-especially since he's already nervous about participles.

(iv) By not giving in to the lovely weather, he demonstrates a sense of duty.
He struggles between wanting to enjoy the day and knowing he must attend school, underlining his responsibility.

(v) He openly acknowledges the day's beauty as more alluring than grammar, capturing his inner battle.
Overcoming this temptation marks a step toward maturity, proving he can prioritize what he needs to do over what he wants to do.

3. Read the following extract from the text and answer the questions that follow:
"When I passed the town hall there was a crowd in front of the bulletin-board. For the last two years all our bad news had come from there-the lost battles, the draft, the orders-so I thought, 'What can be the matter now?'"

(i) What does the narrator see at the town hall, and why is it troubling?
What sort of information is usually posted on the bulletin-board?
How does he react when he sees people gathered?

(ii) Why might he exclaim "What can be the matter now?"
How does this show the community's general mood?

(iii) Why do you think the townspeople focus so closely on these notices?

(iv) In what way does this scene reflect the larger conflict affecting their lives?
How might constant negative updates shape their emotions?

(v) "All our bad news had come from there," the narrator remarks about the bulletin-board.
What does this line reveal about their reality?
How might this steady flow of bad news impact one's outlook or hope?

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Ans :

(i) He notices a crowd reading a fresh announcement, which concerns him because for two years, only negative updates have appeared there-lost battles, drafts, new orders.
Seeing a group gathered suggests something alarming might have been posted again.

(ii) He expects more bad news, given the bulletin-board's track record.
It reflects a tense, worried atmosphere where everyone braces for the worst.

(iii) They rely on these official notices to learn about political or military developments, so each new post could mean significant changes in their lives.

(iv) It shows they live in a wartime or occupied setting where official proclamations rule their daily freedoms.
Hearing relentless bad news would create fear, stress, and uncertainty.

(v) He emphasizes that it's a repeated source of alarming information, hinting their daily reality is overshadowed by war or conflict.
Such ongoing negativity can erode optimism and make people dread each new announcement.

4. Read the following extract from the text and answer the questions that follow:
"Then, as I hurried by as fast as I could go, the blacksmith, Wachter, who was there with his apprentice, reading the bulletin, called after me, 'Don't go so fast, bub; you'll get to your school in plenty of time!'"

(i) Who is Wachter, and what is he doing when the narrator passes?
Why does the narrator rush by, and how does he feel about Wachter's remark?
What does this small exchange show about life in the town?

(v) "They were sorry… that they had not gone to school more," the extract notes.
How does this line capture their remorse?
Why might gratitude and sadness blend together in this final lesson?

Ans :

(i) He dons his best clothes to mark the final French lesson as a special ceremony, honoring the language.
Villagers regret not attending classes faithfully.
They now deeply respect M. Hamel, acknowledging the value of his long service.
(ii) After four decades of dedication, he's forced to stop teaching French.
This underscores the heavy loss-his life's work is ending, and the community is losing a devoted teacher.
(iii) It reveals mutual respect: the community recognizes his devotion, and he has consistently served them by teaching their language.
(iv) His formal clothing and their regretful presence make the event feel like a memorial for the French lessons.
All are emotionally invested, mourning the end of an era.
(v) It shows they realize too late how precious education is.
They feel both thankful for M. Hamel's efforts and sorrowful for not making the most of them while they could.

13. Read the following extract from the text and answer the questions that follow:
"…What would I not have given to be able to say that dreadful rule for the participle… But I got mixed up on the first words and stood there… not daring to look up."
(i) Why does the narrator desperately want to recite the participle rule correctly?
What happens when he tries?
How does he feel in that moment?
(ii) Why does he refer to the rule as "dreadful"?
How might it reflect missed opportunities?
(iii) What does his reaction show about his regret?
(iv) In what ways does stumbling on the first words symbolize his unpreparedness?
Why might he avoid looking up?
(v) "What would I not have given…" the narrator sighs.
How does this line reveal his longing to succeed?
Why might failing at this critical moment feel so crushing?

Ans :

(i) He wants to prove he's learned something before French lessons end.
He stumbles immediately, showing he's still unprepared.
He feels mortified and disappointed.
(ii) It's "dreadful" because he never bothered to master it, and now time has run out.
It underscores how he's paying for past neglect.
(iii) His nervousness and inability to continue speaking highlight his remorse for not studying harder sooner.
(iv) Messing up right at the start mirrors how little he's absorbed.
He's embarrassed to meet M. Hamel's or classmates' eyes, fearing judgment.
(v) He's willing to give anything to succeed, but it's too late.
Failing now is devastating because this was his final chance to show progress and respect for the lesson.

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14. Read the following extract from the text and answer the questions that follow:
"…'Bah! I've plenty of time. I'll learn it tomorrow.' And now you see where we've come out. … Those fellows out there will say, 'You pretend to be Frenchmen, and yet you can neither speak nor write your own language?'"
(i) Which procrastinating mindset does M. Hamel criticize here?
Why is this problematic in the current situation?
Who might judge the students for their lack of French?
(ii) How does this link language proficiency to national identity?
Why is losing French lessons so harmful?
(iii) What does M. Hamel's tone reveal about his frustration?
(iv) In what ways does putting things off until "tomorrow" highlight the dangers of complacency?
Why might the foreign occupiers mock their weak French?
(v) "'You pretend to be Frenchmen…yet you can neither speak nor write…'" warns M. Hamel.
How does this line show the serious consequences of neglect?
Do you think this critique is justified?

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(iv) In what ways does the narrator's late entrance heighten his anxiety?
Why might M. Hamel's stern presence feel worse at that moment?

(v) "I had to open the door and go in before everybody," he laments.
How does this line emphasize his self-consciousness?
Why could such a public entrance be intimidating?

Ans :

(i) He sees that the other students are seated and ready, while M. Hamel paces with his strict ruler.
Being so obviously late makes him feel ashamed.
It shows he can't slip in unnoticed.

(ii) All eyes would be on him, increasing his feeling of guilt or embarrassment.
Classmates might stare or smirk, intensifying his blush.

(iii) It indicates a disciplined environment where punctuality is expected and a visible show of authority (the iron ruler) keeps students in line.

(iv) He's singled out for tardiness, feeling judged the moment he steps inside.
M. Hamel's stern demeanor amplifies his fear of reprimand.

(v) He's highlighting how exposed he feels-everyone watches him.
Having to face the teacher and classmates head-on can be daunting, especially when one is unprepared or late.

7. Read the following extract from the text and answer the questions that follow:
"Not till then, when I had got a little over my fright, did I see that our teacher had on his beautiful green coat, his frilled shirt, and the little black silk cap-all embroidered, that he never wore except on inspection and prize days."

(i) What special attire is M. Hamel wearing, and what is unusual about it?
Why does the narrator only notice it after calming down?
How does this differ from a normal school day?

(ii) Why might M. Hamel dress in his best clothes on this occasion?
How does this create a solemn mood in the classroom?

(iii) What does this reveal about the significance of the day?

(iv) In what ways might wearing such formal attire affect how the students perceive the lesson?
Why does it surprise the narrator?

(v) "He never wore [it] except on inspection and prize days," the narrator recalls.
How does this line highlight the day's importance?
What does M. Hamel's choice of clothing suggest about his emotions?

Ans :

(i) He's dressed in a green coat, frilled shirt, and embroidered silk cap-an outfit he usually reserves for special events.
The narrator only notices once he's less panicked, realizing this day isn't ordinary.

(ii) It signals that this final French lesson is as significant as an inspection or award ceremony.
Dressing formally heightens the seriousness in the room, making everyone more attentive.

(iii) It suggests a once-in-a-lifetime moment, possibly his last time teaching French.
He wants to honor the event.

(iv) Students see it as a sign that something major is happening.
The narrator is surprised because no one told them this day would be so exceptional.

(v) Knowing he normally wears it only on important days shows this lesson holds deep meaning.
It implies he's both proud and emotional, wanting to pay tribute to the language and his role as their teacher.

8. Read the following extract from the text and answer the questions that follow:
"…the back benches that were always empty, the village people sitting quietly like ourselves; old Hauser, with his three-cornered hat… Everybody looked sad; and Hauser had brought an old primer, thumbed at the edges…"

(i) Who now fills the usually empty back benches, and why is that surprising?
Why do these people appear sad?
What item does Hauser bring?

(ii) How might their presence change the classroom's atmosphere?
Why is this moment meaningful for both villagers and students?

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32. The poem states "A sense of something moving to and fro." This line conveys _____.
(a) a visible creature seen by all
(b) an intangible feeling of ghostly movement
(c) a chaotic storm in the hall
(d) loud footsteps on the upper floor

Ans :

(b) an intangible feeling of ghostly movement

Longfellow highlights an invisible presence that can't be physically felt yet is sensed as it shifts. This subtle motion hints at spirits passing by in a nearly imperceptible manner.

33. Longfellow's mention of "quiet, inoffensive ghosts" who are "as silent as the pictures on the wall" indicates _____.
(a) the ghosts typically speak in low tones
(b) they cause sudden fear and panic
(c) they linger like décor, silent but present
(d) they rest at night and vanish by dawn

Ans :

(c) they linger like décor, silent but present

The poet likens ghosts to inanimate wall-hangings-present yet making no sound. This simile shows their unobtrusive nature, coexisting with the living without disturbing the household's routine.

34. The line "We have no title-deeds to house or lands" suggests that _____.
(a) modern owners always lose legal papers
(b) ancestral spirits still claim a hold on these estates
(c) real estate is worthless in this village
(d) no one can ever inhabit these haunted dwellings

Ans :

(b) ancestral spirits still claim a hold on these estates

Longfellow emphasizes that despite living people thinking they own property, past occupants retain a spiritual, inalienable claim, symbolized by "dusty hands" that refuse to relinquish ownership.

35. "Floats like an atmosphere" describes how the spirit-world _____.
(a) disappears under sunlight
(b) is heavier than the living realm
(c) surrounds and intermingles with our senses
(d) is an oppressive, thunderous force

Ans :

(c) surrounds and intermingles with our senses

Longfellow compares the spirit realm to air-light, pervasive, everywhere. It envelops the tangible world softly, indicating a constant merging of ghostly influences with everyday human life.

36. "Our little lives are kept in equipoise/By opposite attractions and desires" implies that _____.
(a) human existence balances pleasure and aspiration
(b) all humans become ghostlike after they die
(c) the poem highlights only sorrow and regret
(d) the speaker values illusions over realism

Ans :

(a) human existence balances pleasure and aspiration

Longfellow points to a necessary tension between indulging in life's immediate joys and pursuing loftier ambitions. This dynamic equilibrium shapes how people navigate daily experiences.

37. The "perpetual jar of earthly wants" arises from _____, according to the poem.
(a) frequent wars with ghosts
(b) the poet's personal envy
(c) the pull of a mysterious cosmic influence
(d) neighbors demanding too much money

Ans :

(c) the pull of a mysterious cosmic influence

Longfellow suggests an "unseen star" or "undiscovered planet" exerts cosmic sway on human cravings. This figurative force explains ongoing tensions between material needs and nobler aspirations.

38. By likening the moon's light to a "floating bridge," the poem shows how _____.
(a) intense storms break that bridge
(b) the sea rejects any illusions
(c) moonlight connects reality with mystery
(d) the poet fears nighttime illusions

Ans :

(c) moonlight connects reality with mystery

Longfellow envisions moonlight as a metaphorical bridge, allowing imaginative crossing from the ordinary world into "mystery and night," underscoring the interplay between daily life and fantastical realms.

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WORD MEANINGS & EXPLANATION

Extract 1

All houses wherein men have lived and died
Are haunted houses. Through the open doors
The harmless phantoms on their errands glide,
With feet that make no sound upon the floors.

Word Meaning :

1. Haunted : visited by ghosts
2. Phantoms : ghosts
3. Errands : tasks
4. Glide : move lightly and smoothly

Explanation :

The poet portrays houses as places where people are born, live, and eventually die. He mentions that these houses are inhabited by silent ghosts, which enter quietly through open doors. These ghosts are gentle and harmless, moving about without causing any disturbance. Their presence is subtle, and they roam around performing their tasks without creating any noise. The poet emphasizes the calm and unobtrusive nature of these spirits as they inhabit the homes of the living.

Extract 2

We meet them at the door way, on the stair,
Along the passages they come and go,
Impalpable impressions on the air,
A sense of something moving to and fro.

Word Meaning :

1. Impalpable : something or somebody that cannot be felt physically

Explanation :

The poet explains that these ghosts are present everywhere-at doors, on stairs, and moving through passages. They are intangible and cannot be touched or physically felt, yet their presence is undeniable. Their movements leave subtle impressions in the air, creating an almost imperceptible sense of activity around them. One can feel a faint stirring, as though the air itself carries the memory of their movements. These unseen beings silently inhabit the spaces, blending into the atmosphere with an otherworldly stillness.

Extract 3

There are more guests at table than the hosts
Invited; the illuminated hall
Is thronged with quiet, inoffensive ghosts,
As silent as the pictures on the wall.

Word Meaning :

1. Illuminated : lighted
2. Thronged : crowded
3. Inoffensive : harmless

Explanation :

The poet reiterates their presence at the dining table, where the number of guests exceeds the host's invitation due to the uninvited ghosts. The well-lit hall is filled with silent, harmless spirits. The poet draws a comparison between the ghosts and the paintings on the wall, emphasizing their quiet and unobtrusive nature. Like the paintings, the ghosts remain still and blend into the surroundings, their presence adding a mysterious yet serene quality to the space.

Extract 4

The stranger at my fireside cannot see
The forms I see, nor hear the sounds I hear;
He but perceives what is; while unto me
All that has been is visible and clear.

Word Meaning :

1. Forms : shapes
2. Perceive : see

Explanation :

The poet describes a stranger seated beside him by the fireplace, unaware of the ghostly forms and sounds the poet perceives. The stranger sees only the living and the present, while the poet sees everything, from the past to the present. This suggests that the speaker might himself be a ghost, capable of observing other spirits, unlike the stranger, who is likely human and limited to perceiving the tangible world. This subtle contrast hints at the poet's spectral nature.

Extract 5

We have no title-deeds to house or lands;
Owners and occupants of earlier dates
From graves forgotten stretch their dusty hands,
And hold in mortmain still their old estates.

Word Meaning :

1. Title-deeds : legal documents of ownership
2. Stretch : spread
3. Hold in mortmain : hold in inalienable possession

Explanation :

The ghosts no longer own the houses but once did when they were alive. Buried in forgotten graves, they extend dusty hands from where they rest,

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yearning to reclaim their former properties. Their hands, filled with dust, symbolize their lingering desire to possess the houses they once owned. They resist relinquishing these properties to their descendants, clinging to the attachment of their past lives, unwilling to let go of what was once theirs.

Extract 6

The spirit-world around this world of sense
Floats like an atmosphere, and everywhere
Wafts through these earthly mists and vapoursdense
A vital breath of more ethereal air.

Word Meaning :

1. World of sense : real world that can be felt by the senses
2. Wafts : passes lightly
3. Vital : important
4. Ethereal air : other worldly atmosphere

Explanation :

The poet describes the coexistence of two worlds: the living and the dead. The world of the dead, or ghosts, surrounds the living, blending seamlessly into the atmosphere. Like mist and dense vapors, the realm of the dead lightly mingles with the living, creating a subtle connection. This unseen world forms an integral part of the earthly environment, emphasizing its pervasive and intertwined presence with the world of the living.

Extract 7

Our little lives are kept in equipoise
By opposite attractions and desires;
The struggle of the instinct that enjoys,
And the more noble instinct that aspires.

Word Meaning :

1. Equipoise : balance
2. Aspires : desires
3. Instinct : natural reaction
4. Noble : good, virtuous

Explanation :

Life is balanced between the desire to enjoy and the virtuous goal of achieving. This ongoing dilemma fosters harmony, blending joy with purpose. The pursuit of pleasure provides happiness, while striving for achievement adds meaning, creating a well-rounded existence. Together, these contrasting aspirations shape a balanced human life, where neither indulgence nor ambition overshadows the other, ensuring fulfillment and harmony in our daily experiences.

Extract 8

These perturbations, this perpetual jar
Of earthly wants and aspirations high,
Come from the influence of an unseen star,
An undiscovered planet in our sky.

Word Meaning :

1. Perturbations : mental disturbances
2. Perpetual jar : here, immortal soul
3. Aspirations : aim, ambition

Explanation :

Human life is driven by desires and ambitions, often leading to mental unrest and sorrow. These unfulfilled aspirations disturb our peace and create inner turmoil. Adding to this complexity, our mind and thought process seem to be influenced by a mysterious celestial force-perhaps a star or an unknown planet in the sky. This unseen influence shapes our emotions and decisions, weaving an enigmatic connection between the universe and the workings of the human mind.

Extract 9

And as the moon from some dark gate of cloud
Throws o'er the sea a floating bridge of light,
Across whose trembling planks our fancies crowd
Into the realm of mystery and night,-

Word Meaning :

1. Planks : flat pieces of wood
2. Fancies : imaginations
3. Realm : region

Explanation :

The moonlight traveling from the moon to the earth resembles a shimmering bridge of light. It gently trembles in the air, creating a mystical connection. At night, as we dream, this ethereal light inspires imaginations that influence and guide our actions. Its presence stirs creativity and shapes our thoughts, bridging the realms of reality and dreams. The moonlight becomes a subtle yet powerful force, enriching our minds with visions that direct and inspire our journey through life.

Extract 10

So from the world of spirits there descends
A bridge of light, connecting it with this,
O'er whose unsteady floor, that sways and bends,
Wander our thoughts above the dark abyss.

Word Meaning :

1. Descends : comes down
2. Unsteady : moving

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3. Sways : moves from side to side
4. Abyss : bottomless hole or space

Explanation :

The moonlight acts as a link between the world of spirits and the living. This trembling, wavering bridge carries our thoughts into unknown, mysterious realms. From these realms arise profound ideas and thoughts that take shape as dreams. These dreams, rich with mystery and meaning, influence our actions and guide our deeds, bridging the spiritual and earthly worlds through the soft, luminous glow of the moon.

FIGURES OF SPEECH

The poem is structured with ten quatrains, each stanza consisting of four lines of almost equal length and arrangement. It abides by the traditional rhyme scheme abab. While the poem is mostly clear in its expression, the last stanza introduces an element of mysticism.

Throughout the poem, the poet employs a variety of figures of speech (literary devices) to enhance the poem's impact. These devices are used effectively to create sensuousness and emphasis.

1. **Enjambment :** When a sentence continues to the next line without use of any punctuation mark at the end of the line. The device of enjambment has been used at various instances in the poem.
2. **Simile :** Comparison between two things using 'like' or 'as'.
   inoffensive ghosts,
   As silent as the pictures on the wall.
   The spirit-world around this world of sense
   Floats like an atmosphere
3 **Metaphor :** an indirect comparison between the qualities of two things.
   this perpetual jar
   Of earthly wants and aspirations high
   (here, the perpetual jar is used to denote the immortal soul)
   So from the world of spirits there descends
   A bridge of light, connecting it with this,
   (here, the bridge of light is a mysterious bridge which connects the human world and the ghostly world)
4. **Personification :** when a human quality is attributed to a non human or object.
   And as the moon from some dark gate of cloud
   Throws o'er the sea a floating bridge of light,
   (here, the act of throwing personifies the moon)
5. **Alliteration :** The repetition of a consonant sound at the start of two or more consecutive words
   Haunted houses
   Little lives
6. **Anaphora :** when two or more consecutive lines start with the same word.
   The stranger at my fireside cannot see
   The forms I see, nor hear the sounds I hear;
7. **Antithesis :** when opposite words are closely placed.
   lived and died
   come and go
   To and fro

MULTIPLE CHOICE QUESTIONS

1. According to the poem, what do the "harmless phantoms" do as they enter the house?
(a) They knock loudly
(b) They glide softly without noise
(c) They dance in circles
(d) They slam doors

Ans :

(b) They glide softly without noise

Longfellow describes these ghosts as completely silent, moving without making footfalls. Their presence is felt rather than heard, emphasizing their harmless, subtle nature in the "haunted" home.

2. Which phrase best captures the ghosts' movement inside the house?
(a) "A sense of something moving to and fro."
(b) "A thunderous parade along corridors."
(c) "A bright flicker that vanishes at dawn."
(d) "A quick dash, leaving footprints."

Ans :

(a) "A sense of something moving to and fro."

The poem emphasizes an intangible impression as ghosts pass by. They are present in each doorway or stair, perceived only as shifting air rather than solid, noisy figures.

3. What does the poet suggest about the number of guests at a meal?
(a) Everyone is accounted for
(b) People always dine alone
(c) There are more (ghosts) than the host invited
(d) The living outnumber the spirits

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CHAPTER 1

HAUNTED HOUSES

INTRODUCTION

In "Haunted Houses," H.W. Longfellow presents a kinder view of ghosts, portraying them as gentle presences rather than frightening spirits. The poem suggests that these souls remain in the houses where they once lived, quietly watching over those they loved. The speaker-possibly a ghost himself-perceives these wandering spirits and shows us that even in death, people do not completely vanish. They stay connected to their former homes and loved ones in a peaceful, caring way.

ABOUT THE POET

Henry Wadsworth Longfellow was a beloved 19th-century American poet known for drawing on history and legend in his writing. His works, such as The Song of Hiawatha (inspired by Native American oral traditions) and Paul Revere's Ride (highlighting a pivotal moment in the Revolutionary War), helped shape America's cultural identity. By weaving storytelling with national history, Longfellow gained recognition as a chronicler of the American experience. His gentle, lyrical style and focus on shared heritage made his poetry widely cherished.

SUMMARY

1. **Ghostly Presence in All Houses :** The speaker highlights that every house is visited by the spirits of those who once lived and died there. These ghosts quietly enter through open doors, moving about lightly without making a sound.
2. **Encounters with Ghosts :** According to the speaker, these spirits can be found in various parts of the house-the stairs, the doorway, and the passages. While they remain invisible and inaudible, their presence can still be sensed in the surrounding air.
3. **Ghosts at Gatherings :** Even dinner parties are said to have more guests than those actually invited. The uninvited guests are the ghosts, silently occupying the same space as the living.
4. **The Speaker's Unique Perspective :** The speaker suggests they might be a ghost themselves because they can perceive these spirits. Meanwhile, a stranger sitting at the fireside remains oblivious to the ghostly presence and only sees the living world.
5. **Claim Over the Houses :** The speaker explains that ghosts do not really own the houses they roam; once, when alive, they possessed them. Now, forgotten in their graves, they symbolically stretch out their hands to reclaim what was once theirs and resist letting their descendants inherit it.
6. **Ghostly Atmosphere Around the Living World**: The speaker likens the ghostly realm to an atmosphere that envelopes the world of the living. It coexists with everyday life, unseen yet ever-present.
7. **Balance in Human Life :** Human life is portrayed as being driven by two forces: the desire for immediate enjoyment and the aspiration to achieve. This tension helps maintain a kind of equilibrium between what we take in and what we produce.
8. **Moonlight as a Bridge :** Finally, the speaker compares moonlight to a bridge that links the world of the living and the world of ghosts. At night, this moonlit bridge inspires dreams and imaginings, which in turn guide people to pursue their goals in the daytime.

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our internal struggles beyond our immediate awareness.

11. How does the poem describe moonlight emerging from "some dark gate of cloud"?
(a) Like a floating bridge of light
(b) As a scorching flash
(c) As a colorless haze
(d) As thunder and lightning

Ans :

(a) Like a floating bridge of light

Longfellow employs a vivid image: the moonlight arcs across the sea, forming a luminous pathway. This figurative "bridge" helps transition into deeper mysteries associated with spirits.

12. What do our "fancies" do upon seeing this moonlit bridge at sea?
(a) They sink, vanishing instantly
(b) They crowd across its trembling planks
(c) They remain unmoved or unaffected
(d) They fade into sleep

Ans :

(b) They crowd across its trembling planks

The poem frames imagination as traversing a delicate light-bridge across the ocean at night. This metaphorical crossing leads to "the realm of mystery," symbolizing transcendence into unknown thought.

13. To what does the poet compare the "bridge of light" descending from the spirit-world?
(a) A link that connects spirits and the living
(b) A fence that repels all ghosts
(c) A dream that conjures illusions
(d) A locked gate with no key

Ans :

(a) A link that connects spirits and the living

Longfellow envisions a luminous, unstable "bridge" uniting mortal existence with the unseen realm, enabling thoughts or souls to cross into higher mysteries, akin to crossing from day into night.

14. What is said about the "unsteady floor" of that spirit-bridge?
(a) It never shakes at all
(b) It sways and bends as thoughts wander
(c) It disintegrates at daybreak
(d) It's safe and unchanging

Ans :

(b) It sways and bends as thoughts wander

The poet depicts this intangible passage trembling under foot, illustrating how our minds or spirits travel shakily into mysterious regions, hinting at dreamlike or imaginative vulnerability.

15. Why does the poem refer to living homes as "haunted houses"?
(a) People refuse to decorate them
(b) Past spirits linger invisibly within
(c) The roof always creaks at night
(d) Unfriendly neighbors remain outside

Ans :

(b) Past spirits linger invisibly within

Longfellow's central idea is that every house where people lived and died holds their ghosts. These quiet inhabitants keep a subtle, ongoing presence, justifying the term "haunted houses."

16. How do these ghosts typically enter and move about the home?
(a) Through open doors, silently
(b) They break windows
(c) They crash in, creating chaos
(d) They tunnel beneath the floors

Ans :

(a) Through open doors, silently

They slip in gently without footfall, as the poem suggests. Their presence isn't disruptive, but gliding and unobtrusive, reflecting Longfellow's portrayal of harmless specters coexisting with the living.

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17. What sense does the poet say we get when ghosts pass us on the stair or door?
(a) Fearful chills
(b) An intangible feeling of movement
(c) A loud whisper calling our name
(d) A bright glow surrounding them

Ans :

(b) An intangible feeling of movement

Longfellow uses phrases like "impalpable impressions on the air" and "a sense of something moving" to convey that we can't physically touch them but sense their invisible passing.

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Ans :

(c) There are more (ghosts) than the host invited

Longfellow states the hall is "thronged with quiet, inoffensive ghosts." Despite the host only inviting certain guests, additional "unseen" ones crowd the space, though they remain silent as the dead.

4. How does Longfellow compare these ghosts to pictures?
(a) They're bright and colorful
(b) They're as silent as pictures on the wall
(c) They fade like old photos
(d) They terrify onlookers

Ans :

(b) They're as silent as pictures on the wall

The poem explicitly calls them "quiet, inoffensive ghosts... as silent as the pictures." This simile underscores their muted, still presence, suggesting they pose no disturbance to the living.

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5. In the poem, what can the stranger at the fireside NOT do?
(a) See or hear the ghosts
(b) Feel the room's warmth
(c) Understand the occupant's language
(d) Notice the poet's presence

Ans :

(a) See or hear the ghosts

Longfellow depicts a "stranger" who only perceives normal reality. He cannot detect phantoms or strange sounds that the speaker does, emphasizing how the living remain blind to spirit presences.

6. According to the poet, who actually owns or holds the houses and lands?
(a) Recent buyers
(b) The living occupants
(c) Ghostly ancestors from forgotten graves
(d) Legal officials with deeds

Ans :

(c) Ghostly ancestors from forgotten graves

Longfellow suggests that while people believe they hold deeds, earlier owners' spirits still claim those estates from their graves. Their "dusty hands" metaphorically cling to property they once possessed.

7. What does "the spirit-world around this world of sense" do, as per the poem?
(a) Floats like an atmosphere
(b) Disappears at midnight
(c) Glows only under sunlight
(d) Sings a soft lullaby

Ans :

(a) Floats like an atmosphere

The poem describes a spiritual realm enveloping our tangible reality "like an atmosphere," subtly permeating the everyday world with ghostly presence we might not consciously detect.

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8. The poem says this spirit-world passes lightly through "earthly mists and vapours." Which phrase describes this movement?
(a) It struggles heavily
(b) It wafts like a vital breath
(c) It collides with the living
(d) It devours all sunshine

Ans :

(b) It wafts like a vital breath

Longfellow uses "a vital breath of more ethereal air" to show how gently the spirit realm mingles with earthly existence, implying a delicate, life-filled presence crossing invisible boundaries.

9. Our "little lives" remain in balance due to:
(a) Divine intervention
(b) Unchanging routines
(c) Opposing forces-pleasure and aspiration
(d) The ghostly caretaker of each house

Ans :

(c) Opposing forces-pleasure and aspiration

The poem highlights an "instinct that enjoys" versus "the more noble instinct that aspires," capturing humanity's dual pull between indulgence and higher ambitions, sustaining equilibrium.

10. The "perpetual jar of earthly wants" arises from:
(a) Overly loud neighbors
(b) Harmless phantoms seeking attention
(c) An unseen influence, like a hidden star
(d) A loud marketplace

Ans :

(c) An unseen influence, like a hidden star

Longfellow suggests humans' material cravings and lofty hopes are impacted by a mysterious "unseen star" or "undiscovered planet," shaping

Ans :

(b) Over a swaying "bridge of light"

Longfellow's final lines compare moonlight's path to a "bridge" bridging spirits and living. This unsteady route lets our minds wander "above the dark abyss" into mysterious, spiritual territory.

26. The theme of Henry Wadsworth Longfellow's poem Haunted Houses is _____.
(a) the destruction caused by ghosts
(b) the lingering presence of past spirits in human dwellings
(c) the danger of haunted castles at midnight
(d) the solemnity of nature in the countryside

Ans :

(b) the lingering presence of past spirits in human dwellings

Longfellow emphasizes that every home is "haunted" by those who lived and died there. Their spirits remain unseen but ever-present, reflecting his core idea that ghosts still inhabit familiar rooms.

27. The poem Haunted Houses suggests that these ghosts are _____.
(a) mischievous and disruptive
(b) visible only at noon
(c) harmless and nearly silent
(d) material in form, with solid footsteps

Ans :

(c) harmless and nearly silent

Longfellow describes them as "harmless phantoms" who glide softly through open doors and corridors, creating no noise. Their presence is compared to faint impressions on air-quiet, inoffensive, unobtrusive.

28. In Haunted Houses, the poet's perspective on ownership of property is that _____.
(a) once a legal deed is signed, spirits vanish
(b) no one truly owns land; past dwellers still 'hold' it
(c) the living alone have full, rightful claim to estates
(d) neighbors share equal rights to a single property

Ans :

(b) no one truly owns land; past dwellers still 'hold' it

Longfellow presents an idea of "dusty hands" from graves asserting claims. Although the living believe they possess these houses, the poet implies ancestral spirits continue to 'own' them in spirit.

29. In Haunted Houses, the line "We meet them at the door-way, on the stair" suggests that the ghosts _____.
(a) remain locked in the basement
(b) appear only once a year
(c) are encountered throughout the house's passages
(d) vanish whenever morning arrives

Ans :

(c) are encountered throughout the house's passages

Longfellow emphasizes how these phantoms are everywhere: on stairs, at doorways, in halls. Their constant, subtle presence hints that any spot of the home can be spiritually "haunted."

30. According to Longfellow, how does the stranger at the fireside perceive the home?
(a) He senses ghostly shapes more vividly
(b) He only notices the current reality, not past spirits
(c) He acknowledges a crowd of unseen visitors
(d) He tries to communicate directly with ghosts

Ans :

(b) He only notices the current reality, not past spirits

The poet contrasts the stranger's limited perception of "what is" against the speaker's ability to see all that has been, implying the stranger cannot detect or fathom the hidden phantoms.

31. Which phrase from Haunted Houses reinforces the idea that these spirits are gentle rather than malevolent?
(a) "The harmless phantoms on their errands glide"
(b) "An uproar of wailing ghosts in the halls"
(c) "Terrifying shapes, with shrieks unknown"
(d) "Frenzied specters destroying the living"

Ans :

(a) "The harmless phantoms on their errands glide"

Describing them as "harmless" clarifies they pose no threat. They're quiet visitors, moving with no negative intent, reinforcing the poem's calm view of ghostly presences sharing the home.

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18. In the illuminated hall, how does Longfellow describe these "quiet, inoffensive ghosts"?
(a) They're as silent as pictures
(b) They cause a disturbance
(c) They vanish when lights turn on
(d) They talk loudly among themselves

Ans :

(a) They're as silent as pictures

The poem explicitly compares them to "the pictures on the wall," indicating their hush and harmlessness. They fill the space but stay unobtrusive, creating no noisy disruption.

19. Why can the stranger at the fireside perceive less than the poet?
(a) The stranger is partially deaf
(b) He sees only the present, not the past
(c) He chooses to ignore all ghosts
(d) He's afraid to ask the poet anything

Ans :

(b) He sees only the present, not the past

Longfellow explains that the stranger discerns only the current, visible reality. The poet, attuned to historical memories and ghosts, perceives all that transpired in the house before.

20. How does the poet hint he might be a ghost himself?
(a) He states, "I died last autumn"
(b) He sees forms the stranger doesn't
(c) He cracks the floorboards with his footsteps
(d) He flees each time daylight arrives

Ans :

(b) He sees forms the stranger doesn't

The speaker notes he can see past events and ghosts that the stranger cannot, implying a supernatural vantage point-possibly that he's part of the same spectral realm.

21. What do the "dusty hands" reaching from forgotten graves symbolize?
(a) New blossoming flowers
(b) Past owners still longing to own property
(c) Modern families giving up farmland
(d) Courtiers begging for a king's favor

Ans :

(b) Past owners still longing to own property

The poem suggests deceased proprietors remain attached to their former lands, metaphorically stretching out dusty hands, resisting relinquishing ownership even beyond death.

22. What is the effect of these ghosts wafting "through earthly mists and vapours dense"?
(a) They become visible in daylight
(b) They subtly blend with the living world
(c) They form a solid walkway
(d) They keep trembling in fear

Ans :

(b) They subtly blend with the living world

Longfellow depicts a spiritual dimension that overlaps our senses "like an atmosphere," lightly intermingling with daily life, reinforcing how closely the dead linger around the living.

23. The "opposite attractions and desires" within us produce what, according to the poem?
(a) Constant exhaustion
(b) Unending success
(c) A balance or equipoise in life
(d) Total confusion every day

Ans :

(c) A balance or equipoise in life

Longfellow contrasts the instinct to enjoy with the instinct to aspire, suggesting their push-and-pull creates equilibrium in our "little lives," balancing material joys and higher ambitions.

24. Which cosmic influence does the poet say stirs our "earthly wants and aspirations high"?
(a) The blazing sun overhead
(b) An unseen star or undiscovered planet
(c) The next-door neighbor's fortune
(d) A magical comet from another galaxy

Ans :

(b) An unseen star or undiscovered planet

He describes a mysterious celestial body influencing human desires. This imaginative concept explains our constant "perturbations," as if a hidden cosmic force shapes both wants and lofty dreams.

25. How do our thoughts travel between the human realm and the spirit realm at the poem's conclusion?
(a) Through a firm steel bridge
(b) Over a swaying "bridge of light"
(c) A stable stone path on the ground
(d) They never connect

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39. When speaking of "trembling planks" across which "our fancies crowd," the poet suggests _____.
(a) men have no real imagination
(b) thoughts venture onto uncertain, dreamlike paths
(c) confusion arises from bright sunshine
(d) the planks lead to utter realism

Ans :

(b) thoughts venture onto uncertain, dreamlike paths

The "trembling planks" are fragile, representing how imagination journeys tenuously toward unknown possibilities. The poem thus frames mental exploration as a risky but captivating crossing into deeper insight.

40. Finally, the poem's concluding lines emphasize that this bridge of light "connecting it with this" unites _____.
(a) the living realm with the spirit realm
(b) two warring kingdoms
(c) only illusions of day and night
(d) stale traditions with modern technology

Ans :

(a) the living realm with the spirit realm

Longfellow's last stanza portrays a luminous passage bridging the mortal world and the spirit-world. This unsteady crossing suggests how thoughts, dreams, and ghosts mingle just above everyday perception.

41. The poem portrays ghosts as _____ visitors among the living.
(a) vicious
(b) messy
(c) harmless
(d) loud

Ans :

(c) harmless

Longfellow emphasizes that these spirits pose no threat. They silently occupy homes once lived in, conveying an inoffensive presence that coexists quietly with the living inhabitants.

42. The poet suggests these phantoms move about with no audible _____.
(a) sound
(b) shadow
(c) sense
(d) trick

Ans :

(a) sound

Their subtle movements leave no noise, reflecting the poem's theme that ghostly presences are perceived only as faint impressions, not by footfalls or echoes heard throughout the house.

43. The poem hints that old owners still _____ the estates long after death.
(a) abandon
(b) claim
(c) repay
(d) sell

Ans :

(b) claim

Though deceased, former occupants metaphorically hold on to their properties. Longfellow depicts "dusty hands" from forgotten graves as symbols of lingering, inalienable ownership beyond mortal life.

44. Longfellow likens the spirit realm to an invisible layer of _____ enveloping our ordinary world.
(a) mist
(b) air
(c) fate
(d) fear

Ans :

(b) air

He compares it to an atmosphere, gently pervading the living realm. Although unseen, it's ever-present, surrounding everyday senses with a subtle, ethereal influence from beyond.

45. He contends our brief existence stays in _____, balanced between desires and noble goals.
(a) error
(b) check
(c) doubt
(d) ruin

Ans :

(b) check

According to the poem, earthly pleasure and higher aspiration pull in opposite directions. By counterbalancing each other, they keep human life "in check," preventing a lopsided pursuit of only one side.

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resonances that the poet senses, suggesting a lack of emotional or historical connection to the house.

(iii) The stranger represents anyone with no personal history in the home. This could be a visitor who lacks the deeper familiarity and emotional ties that unveil past presences.

(iv) It underlines the stranger's purely physical viewpoint, contrasting sharply with the poet's deeper sensitivity to hidden histories and the spiritual remnants within the home.

(v) He depicts ghosts as peaceful and comforting rather than frightening or hostile.
He evokes a calm, reflective mood in the poem.
They are shown to exist alongside the living in a tender, continuous bond with the past, thus creating a soothing rather than terrifying atmosphere.

5. Read the following lines and answer the questions that follow:
"We have no title-deeds to house or lands;
Owners and occupants of earlier dates
From graves forgotten stretch their dusty hands,
And hold in mortmain still their old estates."

(i) Why does the poet suggest we have "no title-deeds" to houses and lands?

(ii) How do the lines describe those who once owned these properties?

(iii) Which key term indicates the lingering claim of past owners?

(iv) Why might the poet use the phrase "dusty hands" reaching from forgotten graves?

(v) What commentary on ownership does the poet present here?
Give one reason why past residents might continue to exert influence over present dwellings.

Ans :

(i) He implies that legal documents are superficial compared to the deeper, enduring attachments the dead maintain. True possession lies with the spirits whose lives shaped and still inhabit those spaces.

(ii) They are earlier occupants, long departed yet continuing to reach out symbolically from the grave, indicating their undying connection to the property they once called home.

(iii) "Mortmain" stands out, suggesting a "dead hand" grip. It conveys how past owners maintain an unbroken hold on their estates, even beyond death.

(iv) It visualizes long-gone spirits reclaiming their earthly bonds, conjuring an image of old, dusty graves that still anchor them to the living world.

(v) He suggests that property is never truly ours alone, as past lives remain intertwined in it.
This influence may persist because memories, legacies, and emotional ties endure, outlasting mere legal claims.

6. Read the following lines and answer the questions that follow:
"The spirit-world around this world of sense
Floats like an atmosphere, and everywhere
Wafts through these earthly mists and vapours dense
A vital breath of more ethereal air."

(i) What does the poet mean by the "spirit-world around this world of sense"?

(ii) How does likening it to an "atmosphere" shape our understanding of this unseen realm?

(iii) Which word suggests that the earth is enveloped in something heavier or clouded?

(iv) Why is this spirit-world described as offering "more ethereal air"?

(v) In what way do these lines expand the poem's central theme of overlapping realities?
Give one reason why the poet views this spiritual presence as essential.

Ans :

(i) He suggests a hidden dimension coexisting with our tangible reality. Beyond the five senses lies a pervasive realm of spirits, intertwined yet often unnoticed by everyday perception.

(ii) Describing it as an atmosphere implies it is everywhere, surrounding us naturally like the air we breathe, indicating its constant yet subtle influence on human life.

(iii) "Mists" or "vapours dense" imply a heavier, obscured quality. These words stress that earthly life is clouded, preventing many from perceiving the lighter spiritual domain.

(iv) It suggests purity and subtlety. The spirit-world is depicted as light, refined, and able to permeate where dense earthly concerns cannot, hinting at a purer force around us.

(v) They show that existence extends beyond physical boundaries, weaving spiritual elements through daily life.
The poet considers this presence vital as it sustains a sense of wonder and deeper connectivity to the unseen.

3. It is a vital breath of ethereal air.
4. The living realm is entangled with the ghosts' domain.

(a) 1, 3, 4, 2
(b) 4, 1, 2, 3
(c) 1, 2, 3, 4
(d) 2, 4, 3, 1

Ans :

(c) 1, 2, 3, 4

First, the spirit-world floats like an atmosphere (1), drifts lightly among earthly mists (2), bringing essential "ethereal air" (3), thereby linking the ghostly realm with physical existence (4).

52. Identify the correct sequence below:
1. Our small lives remain balanced ("equipoise").
2. There's a push-and-pull between joys and higher aspirations.
3. This tension fosters a stable existence.
4. We experience "opposite attractions and desires."

(a) 1, 4, 2, 3
(b) 2, 1, 3, 4
(c) 4, 2, 1, 3
(d) 3, 1, 4, 2

Ans :

(c) 4, 2, 1, 3

Longfellow first mentions "opposite attractions" (4), which cause a struggle between immediate enjoyment and noble goals (2). This yields an "equipoise" in life (1), sustaining stable daily living (3).

53. Choose the correct order:
1. The poet acknowledges mental disturbances from earthly wants.
2. Such aspirations originate under an unseen cosmic influence.
3. He calls it "an undiscovered planet."
4. That star-like force shapes our daily longing for more.

(a) 4, 3, 2, 1
(b) 1, 2, 3, 4
(c) 2, 4, 3, 1
(d) 3, 1, 4, 2

Ans :

(b) 1, 2, 3, 4

First, the poet notes "perturbations" from worldly desires (1), attributing them to an invisible star (2), identified as an "undiscovered planet" (3), which guides humanity's endless cravings (4).

54. Arrange the following lines in the poem's progression:
1. The moon from a cloud throws a floating bridge of light.
2. This luminous path trembles above the sea.
3. Our imaginations cross it into mystery.
4. The poet compares it to entry into "night."

(a) 1, 2, 3, 4
(b) 2, 1, 4, 3
(c) 4, 3, 2, 1
(d) 3, 1, 2, 4

Ans :

(a) 1, 2, 3, 4

Longfellow describes the moon sending a "floating bridge of light" (1), then highlights how it quivers (2). Next, our fancies traverse it (3), heading into the "realm of mystery and night" (4).

55. Select the best arrangement of these concluding ideas:
1. A bridge of light comes from the spirit-world.
2. It connects that realm with ours.
3. This unsteady path sways and bends.
4. Our thoughts wander above a dark abyss.

(a) 2, 3, 1, 4
(b) 1, 2, 3, 4
(c) 4, 1, 3, 2
(d) 3, 4, 2, 1

Ans :

(b) 1, 2, 3, 4

He first says a radiant bridge descends from the spirits' domain (1), linking them to us (2). Then describes it as unsteady (3), with our minds venturing precariously above "the dark abyss" (4).

56. Identify the correct relationship between these statements:
Statement (1) : The speaker calls houses "haunted" after people have lived and died in them.
Statement (2) : He believes only newly built houses can have ghosts.

(a) (1) is true and (2) is false
(b) (2) is true and (1) is false
(c) (1) is the cause for (2)
(d) (1) and (2) are independent of each other

Ans :

(a) (1) is true and (2) is false

Longfellow's poem says all houses inhabited by the living become haunted afterward. Nowhere

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does it claim "new houses" alone hold ghosts. Thus, (1) is correct, while (2) contradicts the poem.

57. Decide how statements (1) and (2) relate in Haunted Houses:
Statement (1) : The speaker calls ghosts "harmless phantoms."
Statement (2) : They glide through the house loudly, scaring the inhabitants.
(a) (1) is true and (2) is false
(b) (2) is true and (1) is false
(c) (1) is the cause for (2)
(d) (1) and (2) are independent

Ans :

(a) (1) is true and (2) is false

He describes them as gentle, quiet presences, not disruptive forces. They enter silently, leaving no noise on floors. Thus, (1) accurately reflects the poem; (2) conflicts with Longfellow's portrayal.

58. Select the best interpretation regarding these statements:
Statement (1) : Ghosts manifest on doorsteps and stairs.
Statement (2) : They leave "impalpable impressions," impossible to physically feel.
(a) (1) is true and (2) is false
(b) (2) is true and (1) is false
(c) (1) is the cause for (2)
(d) (1) and (2) reinforce each other

Ans :

(d) (1) and (2) reinforce each other

Because these phantoms appear in common walkways (1), they remain intangible or "impalpable" (2). Both statements work together, describing silent apparitions who move about yet cannot be physically sensed.

59. Determine the correct relationship here:
Statement (1) : "There are more guests at table than the hosts/Invited."
Statement (2) : The poem insists these extra guests are dangerous intruders.
(a) (1) is true and (2) is false
(b) (2) is true and (1) is false
(c) (1) is the cause for (2)
(d) (1) and (2) are independent of each other

Ans :

(a) (1) is true and (2) is false

Yes, ghosts outnumber official guests. But Longfellow calls them "inoffensive ghosts," not harmful. They're quietly present, so (2) is incorrect-there's no sign they're threats.

60. Evaluate how statements (1) and (2) align:
Statement (1) : A stranger by the fireside perceives only the present reality.
Statement (2) : The poet sees both present and past events clearly.
(a) (1) and (2) have no link
(b) (1) is the cause for (2)
(c) (2) is the cause for (1)
(d) (1) and (2) contrast each other

Ans :

(d) (1) and (2) contrast each other

While the stranger senses only immediate surroundings (1), the poet simultaneously discerns historical presences (2). One is confined to "what is," the other perceives "all that has been."

61. Identify the option that best describes these statements from the poem:
Statement (1) : Former occupants stretch "dusty hands" from forgotten graves.
Statement (2) : They continue to hold property in "mortmain," refusing to relinquish old estates.
(a) (1) is true and (2) is false
(b) (2) is true and (1) is false
(c) (1) and (2) are independent
(d) (1) is the cause for (2)

Ans :

(d) (1) is the cause for (2)

Because these ancestral ghosts reach from the grave (1), the poem claims they still effectively possess their once-owned land ("mortmain") (2). The "dusty hands" concept underpins their continued ownership.

62. Determine the relationship between the following statements:
Statement (1) : The spirit-world "floats like an atmosphere" around us.
Statement (2) : It remains separate, never mingling with earthly life.
(a) (1) is true and (2) is false
(b) (2) is true and (1) is false
(c) (1) is the cause for (2)
(d) (1) and (2) are independent

Ans :

(a) (1) is true and (2) is false

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Longfellow states the spirit realm envelops our daily world like air, meaning it constantly mingles with physical reality. Therefore, (2) is incorrect because the poem depicts active intermingling, not separation.

63. Decide which description fits these statements:
Statement (1) : Our lives find balance between pleasures and aspirations.
Statement (2) : No tensions exist; life is wholly carefree.
(a) (1) is true and (2) is false
(b) (2) is true and (1) is false
(c) (1) is the cause for (2)
(d) (1) and (2) have no direct link

Ans :

(a) (1) is true and (2) is false

Longfellow highlights a tension between enjoyment and noble goals, calling it "equipoise." By contrast, "no tensions" (2) conflicts with the poem's explicit mention of these competing instincts.

64. Select the correct relationship between statements (1) and (2):
Statement (1) : The poem references an "unseen star" that influences earthly ambitions.
Statement (2) : Such influence creates a "perpetual jar" of desires and higher aims.
(a) (1) is true and (2) is false
(b) (2) is true and (1) is false
(c) (1) is unrelated to (2)
(d) (1) is the cause for (2)

Ans :
(d) (1) is the cause for (2)

He attributes human restlessness to that hidden star, describing worldly wants and lofty aspirations as its result. Hence, an "unseen star" (1) leads to ongoing inner struggles (2).

65. Figure out how these concluding statements align:
Statement (1) : Moonlight forms a "floating bridge," guiding our fancies into mystery.
Statement (2) : A similar "bridge of light" descends from the spirit realm, linking it with ours.
(a) (1) and (2) are contradictory
(b) (1) and (2) mirror each other
(c) (1) is the cause for (2)
(d) (1) is false while (2) is true

Ans :

(b) (1) and (2) mirror each other

Longfellow parallels the moon's luminous path over the sea with another metaphoric light bridging living and spirit worlds. Both serve as transitional "bridges" that carry imagination into hidden domains.

66. Which of the following lines contains the figure of speech found in the poem's line:
"Floats like an atmosphere"?
(a) "Ghosts thronged around the hall at night."
(b) "Shadows fell in silent gloom."
(c) "The spirit-world around this world of sense/ Floats like an atmosphere."
(d) "My sorrow rose as tall as mountains."

Ans :

(c) "The spirit-world... Floats like an atmosphere."

Here, "like" is used to compare the spirit-world's presence to an atmosphere, indicating a simile. This line directly mirrors the poem's own wording, establishing a clear 'like' comparison.

67. Which option reflects the figure of speech appearing in the line:
"A sense of something moving to and fro"?
(a) "Owners and occupants of earlier dates/From graves forgotten stretch their dusty hands."
(b) "There are more guests at table than invited."
(c) "All houses... are haunted houses."
(d) "We meet them at the door-way, on the stair."

Ans :

(a) "Owners and occupants... stretch their dusty hands."

Though "to and fro" suggests opposing movements, the poem's antithesis is better captured by phrases like "lived and died" or "owners and occupants." Option (a) implies older owners still "occupy" anew, contrasting their past and present.

68. Which excerpt exhibits the same figure of speech in the line:
"And as the moon... Throws o'er the sea a floating bridge of light"?
(a) "More guests than the host called inside."
(b) "The moon... Throws o'er the sea a floating bridge of light."
(c) "Inoffensive ghosts, as silent as pictures."
(d) "When the gloom descended, hearts sank low."

Ans :

(b) "The moon... Throws o'er the sea..."

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Personification endows nonhuman elements with human traits. The moon "throws" light as if actively tossing it, mirroring the poem's line personifying the celestial body.

69. Which chosen line reproduces the figure of speech found in:
"As silent as the pictures on the wall"?
(a) "These unoffending phantoms appear, then vanish."
(b) "As silent as the pictures on the wall."
(c) "Haunted visions flutter in the corridors."
(d) "Half-formed shapes glide about slowly."

Ans :

(b) "As silent as the pictures on the wall."

This line uses "as" to equate the ghosts' silence to the inanimate pictures, forming a simile. Like the poem's usage, it underscores how quietly these apparitions move.

70. Which option best exhibits the figure of speech hinted at by the phrase:
"Owners and occupants of earlier dates... hold in mortmain still their old estates"?
(a) "They come and go with no footprints behind."
(b) "Time, the great devourer, spares no living soul."
(c) "Forgotten graves stretch dusty hands to claim their land."
(d) "Melancholy hearts yearn for a lost dawn."

Ans :

(c) "Forgotten graves stretch dusty hands to claim their land."

Here, "dusty hands" metaphorically represents the deceased still "holding" property. Like in the poem, the idea of owners grasping land from beyond the grave functions as an implicit comparison (metaphor).

EXTRACT BASED QUESTIONS

1. Read the following lines and answer the questions that follow:
"All houses wherein men have lived and died
Are haunted houses. Through the open doors
The harmless phantoms on their errands glide,
With feet that make no sound upon the floors."
(i) What does the poet mean by calling every such house "haunted"?
(ii) How do these lines portray the phantoms as "harmless"?
(iii) Where do these phantoms move about according to the extract?
(iv) Why might the poet emphasize that the phantoms' feet "make no sound"?
(v) How does describing the phantoms as gliding through "open doors" shape the poem's mood?
Give one reason to explain why the poet might choose to depict them this way.

Ans :

(i) He implies that houses retain the presence of past inhabitants. Rather than vacant structures, they carry echoes of lives that once filled them, making each home alive with memories of those who died there.
(ii) They are depicted as harmless by moving gently and quietly, neither disturbing the living nor inducing fear. Their presence is peaceful, suggesting a calm coexistence between current residents and departed spirits.
(iii) They glide silently through the house's open doors and floors, suggesting they traverse familiar routes once taken in life, carrying on their errands in a ghostly, unobtrusive manner.
(iv) By stressing that they make no sound, the poet underscores their intangible, ethereal quality. It highlights their otherworldly nature and suggests they inhabit a reality adjacent to, but quieter than, our own.
(v) They lend a sense of acceptance and continuity rather than terror.
One reason for this portrayal is to show that the past merges seamlessly with the present, indicating an enduring bond between the living and the departed.

2. Read the following lines and answer the questions that follow:
"We meet them at the door-way, on the stair,
Along the passages they come and go,
Impalpable impressions on the air,
A sense of something moving to and fro."
(i) How does the poet emphasize the everyday nature of these encounters?
(ii) What is meant by calling them "impalpable impressions on the air"?
(iii) In which parts of the house are these phantoms encountered?

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(iv) How do the words "come and go" clarify the phantoms' behavior?
(v) How does the reference to "moving to and fro" contribute to the poem's sense of atmosphere?
Why might the poet depict them as constantly in motion?

Ans :

(i) He places them in ordinary locations like doorways and stairs, indicating that spirits appear in commonly used spaces rather than hidden corners, blending seamlessly with the everyday life of the house.
(ii) They are described as intangible traces, invisible but perceptible. This suggests delicate, ghostly forms that cannot be grasped physically yet are sensed as faint hints of movement and presence.
(iii) They are found at the doorway, on the stair, and along the passages, suggesting they move through the main areas, close to the daily routines of any household.
(iv) "Come and go" highlights their transient nature. They do not linger menacingly but pass in and out, suggesting a gentle ebb and flow between the past and the present.
(v) Their continuous motion creates a soft, restless atmosphere, hinting that memory and history never truly settle.
The poet might depict constant motion to convey that memories are alive, always stirring and shifting within our surroundings.

3. Read the following lines and answer the questions that follow:
"There are more guests at table than the hosts
Invited; the illuminated hall
Is thronged with quiet, inoffensive ghosts,
As silent as the pictures on the wall."
(i) What does the poet imply about the number of "guests" in the hall?
(ii) Why might these ghosts be described as "quiet" and "inoffensive"?
(iii) Where do these ghosts gather according to the stanza?
(iv) What is the significance of comparing them to "pictures on the wall"?
(v) What mood is evoked by the idea of an "illuminated hall" filled with silent ghosts?
Explain one way in which this image adds to the poem's central theme.

Ans :

(i) He suggests that unseen spirits far outnumber the living invitees, implying that departed souls remain present and join social gatherings silently, unnoticed by most.
(ii) They pose no threat or disturbance, merely existing in the background. Their presence lacks malice, reflecting a gentle coexistence rather than a menacing intrusion on the living world.
(iii) They crowd within the bright hall, mingling in the very spaces where living guests assemble, yet remain unseen companions in the household's daily life.
(iv) They are likened to pictures for their silent, ever-present nature. Just as portraits watch over gatherings without intruding, these ghosts observe quietly, fixed within the background of the home.
(v) The illuminated setting creates a calm, almost welcoming scene.
This image underscores the poem's theme that life and death overlap harmoniously, with past presences quietly inhabiting modern spaces without fear or alarm.

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4. Read the following lines and answer the questions that follow:
"The stranger at my fireside cannot see
The forms I see, nor hear the sounds I hear;
He but perceives what is; while unto me
All that has been is visible and clear."
(i) What does the poet imply about his personal perception of the house?
(ii) How does this differ from what the "stranger" experiences?
(iii) Who might the "stranger" represent?
(iv) Why does the poet emphasize "He but perceives what is"?
(v) How do the poet's views of ghosts differ from the traditional perception of ghosts?
How would you describe the mood that the poem evokes?
Give one reason for your answer.

Ans :

(i) He perceives not only the present moment but also the lingering echoes of past events. His heightened awareness grants him insight into the spiritual or memory-laden layers of the home.
(ii) The stranger detects only current sights and sounds, missing the invisible, historical

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46. Choose the option that orders these statements correctly:
1. The poet notes that houses where people lived and died become haunted.
2. Ghosts glide silently on errands through open doors.
3. They make no sound with their feet upon the floors.
4. He calls these spirits "harmless phantoms."

(a) 2, 4, 1, 3
(b) 4, 1, 3, 2
(c) 1, 2, 3, 4
(d) 1, 3, 4, 2

Ans :

(c) 1, 2, 3, 4

First, the poet declares houses "haunted" (1), then depicts ghosts sliding through open doors (2), notes their soundless movement (3), and sums up by calling them "harmless phantoms" (4).

47. Which option places these poetic ideas in logical order?
1. Ghosts appear at doorways and stairs.
2. The speaker senses "a movement to and fro."
3. They leave intangible impressions on the air.
4. They come and go along the passages.

(a) 4, 2, 1, 3
(b) 1, 4, 3, 2
(c) 3, 1, 4, 2
(d) 1, 2, 4, 3

Ans :

(b) 1, 4, 3, 2

First, ghosts show up at doorways/stairs (1), proceed through corridors (4), leave impalpable traces (3), then the poem mentions "something moving to and fro" (2), indicating subtle, restless presence.

48. Decide the correct sequence of these statements:
1. The poet comments on "more guests at table" than the host invited.
2. The hall is illuminated and thronged by quiet ghosts.
3. He compares them to silent pictures on the wall.
4. The poem underscores their harmless nature.

(a) 2, 4, 1, 3
(b) 4, 1, 3, 2
(c) 1, 2, 3, 4
(d) 3, 1, 2, 4

Ans :

(c) 1, 2, 3, 4

He first says more unseen guests join (1), describes a bright hall filled with ghosts (2), likens them to silent pictures (3), and insists they're inoffensive 4), reinforcing their gentle presence.

49. Identify the proper arrangement here:
1. A stranger at the fireside fails to see or hear the ghosts.
2. The poet sees everything from past to present.
3. The stranger only perceives current reality ("what is").
4. The poem hints the speaker has a broader vision.

(a) 2, 1, 3, 4
(b) 1, 3, 2, 4
(c) 1, 2, 4, 3
(d) 2, 4, 1, 3

Ans :

(b) 1, 3, 2, 4

First, the stranger can't detect phantoms (1), only sees "what is" (3). Meanwhile, the poet sees all events (2), implying a special insight or vantage (4) that surpasses the stranger's view.

50. Select the correct chronological flow:
1. We have no actual title-deeds to property.
2. Graves yield dusty hands still grasping their old estates.
3. Early owners, now forgotten, remain attached to those lands.
4. The poet suggests these ancestors never fully let go.

(a) 3, 1, 4, 2
(b) 2, 4, 3, 1
(c) 1, 3, 2, 4
(d) 4, 2, 1, 3

Ans :

(c) 1, 3, 2, 4

He declares houses lack real ownership by the living (1), references earlier proprietors (3), describes "dusty hands" from graves (2), and finally shows they refuse to relinquish their claims (4).

51. Decide which listing of statements aligns with the poem's ideas:
1. The spirit-world surrounds our tangible world like an atmosphere.
2. It wafts through earthly mists and vapors.

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7. Read the following lines and answer the questions that follow:

"Our little lives are kept in equipoise
By opposite attractions and desires;
The struggle of the instinct that enjoys,
And the more noble instinct that aspires."

(i) What does the poet mean by "our little lives"?
(ii) How are these lives maintained in "equipoise"?
(iii) What are the two instincts in conflict here?
(iv) Why might the poet describe one instinct as "more noble"?
(v) How does the notion of "opposite attractions and desires" shape our understanding of human nature?
Give one reason why the poet highlights this inner struggle.

Ans :

(i) He refers to the brief, delicate span of human existence, emphasizing both its fragility and the everyday experiences that define our mortal journey.
(ii) They are balanced by differing urges: the pull of immediate gratification against the push toward loftier goals. This delicate tension keeps life from tipping too far in one direction.
(iii) One is the pursuit of pleasure or enjoyment, and the other is the higher yearning for moral or spiritual growth. These conflicting drives reflect the human condition.
(iv) Because aspiration seeks to elevate us beyond simple indulgence. It involves ideals, virtue, or personal development, surpassing base desires in scope and significance.
(v) It shows humans as inherently torn between longing for comfort and striving for higher purposes.
This struggle is highlighted to reveal our depth: we evolve by wrestling with opposing forces within ourselves.

8. Read the following lines and answer the questions that follow:

"These perturbations, this perpetual jar
Of earthly wants and aspirations high,
Come from the influence of an unseen star
An undiscovered planet in our sky."

(i) What is meant by "these perturbations"?
(ii) How does the poet describe the nature of this "perpetual jar"?
(iii) According to the extract, what influences our earthly struggles?
(iv) What does likening this force to an "unseen star" or "undiscovered planet" suggest?
(v) How does this cosmic metaphor deepen our insight into human conflict?
Mention one reason why the poet uses astronomical imagery.

Ans :

(i) They are the ongoing inner conflicts and disturbances arising from the clash between everyday physical needs and loftier yearnings for something more significant.
(ii) He portrays it as never-ending tension that disrupts us, reflecting the constant push-and-pull of ambition, desire, and the quest for fulfillment in mortal life.
(iii) Some mysterious, hidden force-beyond immediate comprehension-exerts a pull on our thoughts and ambitions, shaping our longings and struggles.
(iv) It implies there are enigmatic influences at work, akin to gravitational forces we cannot see but that nonetheless tug persistently on our hearts and minds.
(v) By using cosmic language, the poet elevates these internal conflicts, framing them as universal and profound.
He employs this imagery to convey that human turmoil is part of a larger, often unseen, cosmic design.

9. Read the following lines and answer the questions that follow:

"And as the moon from some dark gate of cloud
Throws o'er the sea a floating bridge of light,
Across whose trembling planks our fancies crowd
Into the realm of mystery and night,-"

(i) What imagery does the poet use to describe the moonlight?
(ii) How does the phrase "floating bridge of light" capture the moon's effect?
(iii) Which features in the extract suggest movement or instability?
(iv) Why is this journey described as venturing into "mystery and night"?
(v) How does this image illustrate the poem's exploration of crossing from the known to the unknown?
Offer one reason why the poet depicts our "fancies" as crowding onto this bridge.

Ans :

(i) He likens moonlight to a bridge stretching over dark waters, creating a vivid pathway

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that invites the imagination to travel beyond ordinary limits.

(ii) The moonlight is seen as a narrow, delicate route that appears briefly, connecting distant points with a transient glow, symbolizing an ethereal passage between familiar shores and unexplored realms.

(iii) Words like "trembling planks" emphasize unsteady motion. They suggest a fragile crossing, indicating risk or excitement in stepping into the unknown.

(iv) "Mystery and night" evoke the undiscovered and the hidden. The darkness hints at all we cannot see clearly, encouraging a venture into deeper, possibly unsettling, truths.

(v) It underscores humanity's desire to explore beyond immediate reality, using imagination to reach hidden spheres.
He shows our fantasies eagerly taking this path, revealing our fascination with the enigmatic and the unexplored.

10. Read the following lines and answer the questions that follow:
"So from the world of spirits there descends
A bridge of light, connecting it with this,
O'er whose unsteady floor, that sways and bends,
Wander our thoughts above the dark abyss."

(i) What does the poet mean by "a bridge of light" descending from the spirit-world?

(ii) In what way does this bridge connect "it" with "this"?

(iii) What does the poet suggest about the floor being "unsteady"?

(iv) Why do our thoughts "wander . . . above the dark abyss"?

(v) How do these closing lines encapsulate the poem's central idea of unseen connections?
Give one reason why the poet emphasizes the bridge's swaying nature.

Ans :

(i) He envisions a metaphorical link between the realm of spirits and the material world, suggesting that glimpses of the unseen periodically reach and interact with our everyday lives.

(ii) It binds the immaterial (spirit realm) to the tangible (earthly sphere), implying a crossover where intangible forces and human consciousness can briefly meet or exchange impressions.

(iii) Its instability reflects our uncertainty in understanding or trusting spiritual matters. Our grasp on these ideas is precarious, subject to doubt and changing perspectives.

(iv) They hover above the unknown, exploring profound questions of life and death. Although the abyss is dark and mysterious, our thoughts traverse it, seeking answers or meaning.

(v) They emphasize the poem's theme: life and death, past and present, are interwoven by a tenuous bridge of memory and spirit.
He underscores its swaying to highlight that this connection, though real, is delicate and easily disturbed.

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Extract 4

She dropped her glove, to prove his love, then looked at him and smiled;
He bowed, and in a moment leaped among the lions wild;
The leap was quick, return was quick, he has regained his place,
Then threw the glove, but not with love, right in the lady's face.
"By God!" said Francis, "rightly done!" and he rose from where he sat:
"No love," quoth he, "but vanity, sets love a task like that."

Word Meaning :

1. Bowed: bent down the head to show respect
2. Leaped: jumped
3. Quoth: said
4. Vanity: too much pride in one's beauty, achievements, etc.
5. Task: job, assignment

Explanation :

Without hesitation, the lady drops her glove into the midst of the lions, expecting her lover to prove his devotion. She smiles as the Count courteously bows and springs into the arena. Moving swiftly, he snatches the glove and returns before the lions can react. Once safe among the spectators, he hurls the glove at the lady's face. King Francis praises this response, declaring it justified; he asserts that true love would never demand such a reckless demonstration. The lady's pride, rather than genuine affection, was the root of her dangerous test for the Count.

FIGURES OF SPEECH

The poem is structured as a ballad, that is a poem narrating a story. Rhyme scheme of the poem is aabbcc. The plot thickens with the introduction of the king's infatuation with the count's beautiful lady, adding variety to the story. The ballad ends with a clear message for lovers: beware of going too far in the name of love.
The poet employs minimal figurative language, instead focusing on clear storytelling.

1. **Simile :** A simile is a figure of speech that compares two things using "like" or "as" to emphasize their similarities. Below are a few simile examples:
   Gave blows like beams
   Brave as brave can be
2. **Anaphora :** when two or more consecutive lines start with the same word.
   And ' mongst them sat the Count de Lorge, with one for whom he sighed:
   And truly 'twas a gallant thing to see that crowning show,
3. **Alliteration :** The repetition of a consonant sound at the start of two or more consecutive words
   Ramped and roared
   With wallowing
   Ladies. Lovers
   Great glory
   Then threw the
4. **Assonance :** It is a literary device involving the repetition of the same or similar vowel sounds. Here are a couple of assonance examples:
   Loved a royal sport (repetition of "o")
   Crowing show (repetition of "o")

MULTIPLE CHOICE QUESTIONS

1. According to the poem, which "royal sport" does King Francis enjoy watching?
(a) Jousting
(b) Bullfighting
(c) Lion fighting
(d) Archery

Ans :

(c) Lion fighting

In the poem's opening lines, King Francis is shown presiding over lions engaged in combat. This spectacle-lion fighting-is his favored entertainment in the royal court.

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2. What does the poet describe happening in the arena below the King and nobles?
(a) A feast among knights
(b) The lions biting, roaring, and battling
(c) The crowd singing hymns
(d) A grand dance performance

Ans :

(b) The lions biting, roaring, and battling

The poem emphasizes the lions' ferocious fight, with powerful blows, roaring, and rolling in the sand. Their violent struggle contrasts the court's elevated seats and the King's vantage point.

And 'mongst them sat the Count de Lorge, with one for whom he sighed:
And truly 'twas a gallant thing to see that crowning show,
Valour and love, and a king above, and the royal beasts below.

Word Meaning :

1. Hearty : good-hearted
2. Royal sport : here, lion fighting
3. Sighed : the king was enamoured of the lady's charms and was jealous of the count
4. Gallant : brave
5. Crowning : complete/perfect
6. Valour : bravery
7. A king above : the reference may also be to God here

Explanation :

In this opening scene, King Francis appears as a benevolent ruler who delights in watching lion fights. On one particular day, he takes his place in the arena, joined by fellow nobles. Among them is the Count de Lorge, accompanied by a lady the king himself finds appealing. The scene showcases a splendid blend of courage and love, with God-symbolized as the ultimate King-witnessing from above, while the majestic lions battle in the pit below.

Extract 2

Ramped and roared the lions, with horrid laughing jaws;
They bit, they glared, gave blows like beams, a wind went with their paws;
With wallowing might and stifled roar they rolled on one another;
Till all the pit with sand and mane was in a thunderous smother;
The bloody foam above the bars came whisking through the air;
Said Francis then, "Faith, gentlemen, we're better here than there."

Word Meaning :

1. Ramped : walked on the slope
2. Horrid : horrible
3. Glared : stared angrily
4. Beams : pieces of wood/electric beams (shocking)
5. Wallowing : rolling about (in mud or water)
6. Stifled : suppressed
7. Mane : long hair on the neck
8. Smother : cover
9. Whisking : taking something somewhere quickly

Explanation :

The lions advance into the arena, prowling over its sloped surface and releasing menacing roars that expose their terrible jaws. They bite, glare at one another, and deliver devastating blows powerful enough to stir the air. Rolling in the sand, they issue muffled growls as each tries to overpower the other, their manes coated with mud and blood spraying into the air. Observing such a fearsome fight, King Francis comments that it is far safer to remain outside the pit. He implies that taming such ferocious creatures would be beyond anyone's capabilities.

Extract 3

De Lorge's love o'erheard the King, a beauteous lively dame
With smiling lips and sharp bright eyes, which always seemed the same;
She thought, the Count my lover is brave as brave can be;
He surely would do wondrous things to show his love of me;
King, ladies, lovers, all look on; the occasion is divine;
I'll drop my glove, to prove his love; great glory will be mine.

Word Meaning :

1. Love: beloved
2. Beauteous: beautiful
3. Lively: full of life, vivacious
4. Dame: a young lady
5. Wondrous: wonderful
6. Divine: heavenly, here rare
7. Drop: throw
8. Glory: cause of pride or pleasure or both

Explanation :

Upon overhearing King Francis's remark, the Count de Lorge's beloved-an enchanting and spirited young woman-decides to demonstrate the Count's courage. Her bright eyes and ever-present smile reflect her confidence in his bravery. She announces a remarkable plan: she will toss her glove into the arena, expecting her valiant lover to retrieve it, thus proving his devotion in the presence of the king, the court, and the onlooking crowds.

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Ans :

(c) "Then threw the glove... right in the lady's face."

The poem clarifies he didn't present the glove as a token but flung it in anger or disdain. That single act exposed her vanity, refusing to reward her manipulative scheme.

25. When King Francis exclaims "By God!... rightly done!" he signifies:
(a) He remains neutral
(b) He was offended by the glove dropping
(c) He supports the Count's rejection of the lady's stunt
(d) He regrets ever watching the lion fight

Ans :

(c) He supports the Count's rejection of the lady's stunt

He interprets the gesture as rightful pushback against vanity. By endorsing the Count's refusal to comply with such a dangerous whim, Francis condemns hollow tests that feign romantic devotion.

26. The lady decides to drop her _____ among the lions to show off her lover's courage.
(a) sword
(b) glove
(c) jewel
(d) fan

Ans :

(b) glove

Her "glove test" sets the stage for the Count's daring leap. By retrieving it, she hoped he'd demonstrate unwavering love. The glove symbolizes a challenge born from her vanity.

27. King Francis deems the Count's final gesture "_____ done!" after he returns safely.
(a) wrongly
(b) oddly
(c) kindly
(d) rightly

Ans :

(d) rightly

On seeing the Count fling the glove at the lady, Francis cries "By God!... rightly done!" He endorses the Count's scorn for a test that risked life out of mere vanity.

28. The lions are described with "ramped and _____ jaws," highlighting their aggressive nature.
(a) slight
(b) silent
(c) gentle
(d) roared

Ans :

(d) roared

Hunt underscores the lions' ferocity using "ramped and roared," capturing their savage, formidable presence, an apt backdrop for testing the Count's boldness in the pit.

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29. The Count leaps in and out of the lion pit very _____.
(a) slowly
(b) boldly
(c) quickly
(d) carelessly

Ans :

(c) quickly

His speed ensures survival. A slow approach would endanger him, but in one swift movement, he retrieves the glove and escapes unscathed, demonstrating impressive reflexes and courage.

30. The poem labels the lady's challenge as an act of "no love but _____."
(a) pity
(b) fury
(c) reason
(d) vanity

Ans :

(d) vanity

King Francis condemns her stunt as stemming from pride, not genuine affection. She sought attention and glory, risking the Count's life to prove a hollow, showy kind of "love."

31. The lion fight occurs in the presence of King Francis, the nobles, and the _____ in the stands.
(a) guards
(b) ladies
(c) servants
(d) beggars

Ans :

(b) ladies

3. In the poem, the Count de Lorge is accompanied by _ _ _ _ _ _.
(a) His loyal friend
(b) A lady he adores
(c) The King's advisor
(d) A fierce competitor

Ans :

(b) A lady he adores

We learn that Count de Lorge sits with "one for whom he sighed," indicating the woman he admires. She becomes central to the glove-dropping test of his courage.

4. How does the poet depict the lions' physical strength?
(a) Dainty steps on the sand
(b) Blows like beams and whirling paws
(c) Hidden timidly behind bars
(d) Scratching gently at each other

Ans :

(b) Blows like beams and whirling paws

They exchange massive strikes ("like beams"), stirring the air with their paws. The poem's language-"wallowing might," "thunderous smother"-shows how formidable and chaotic their combat is.

5. What remark does King Francis make, observing the lions' ferocity?
(a) He suggests skipping the show
(b) He finds them harmless
(c) He's glad to be outside the pit
(d) He claims no lion can hurt him

Ans :

(c) He's glad to be outside the pit

Seeing the lions' brutal fight, Francis says they're better off in the stands. He implies the danger is intense; no sane person would choose to be within the vicious arena.

6. How is the lady near Count de Lorge described?
(a) Shy and fearful
(b) A beauteous, lively dame with sharp bright eyes
(c) Elderly and frail
(d) Quiet but resentful

Ans :

(b) A beauteous, lively dame with sharp bright eyes

The poem highlights her vivaciousness-smiling lips, keen eyes, consistently bright expression. She's confident enough to devise a dramatic test of the Count's bravery and love.

7. Why does the lady plan to drop her glove among the lions?
(a) She lost it accidentally
(b) To prove the Count's devotion
(c) She wanted to feed the lions
(d) She disliked that glove

Ans :

(b) To prove the Count's devotion

Believing the Count would do "wondrous things" for her, she sees this as a perfect public demonstration. Dropping the glove tests whether he'll risk his life for love.

8. After she drops her glove, how does Count de Lorge respond?
(a) He freezes in terror
(b) He scolds her loudly
(c) He leaps among the lions, retrieves it, and jumps out
(d) He offers money to a guard

Ans :

(c) He leaps among the lions, retrieves it, and jumps out

In a swift, courageous act, the Count immediately fetches the glove, returning to safety before the lions react. His agility and bravery please onlookers-yet there's a twist.

9. Which action does the Count take immediately after regaining his place?
(a) He kneels in gratitude
(b) He throws the glove in the lady's face
(c) He faints from exhaustion
(d) He roars at the lions

Ans :

(b) He throws the glove in the lady's face

Far from presenting it as a love-token, he flings it back at her in disapproval, signaling he resents her manipulative attempt to test his courage.

10. How does King Francis react to the Count's throwing of the glove?
(a) He orders the Count's arrest
(b) He demands the lady apologize
(c) He praises the Count's action, calling it "rightly done"
(d) He punishes the lions

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CHAPTER 2

THE GLOVE AND THE LIONS

INTRODUCTION

The poem "The Glove and the Lions" by Leigh Hunt is a captivating ballad that tells a story in poetic form. It begins with King Francis arranging his favorite spectacle-a fierce lion fight-to entertain his court. Among the crowd is a young woman who, in a bid to prove her lover's devotion, carelessly tosses her glove into the pit. She expects him to risk his life retrieving it, but her plan backfires and reveals her vanity. Through this dramatic event, the poem highlights that true love does not thrive on showy displays. Instead, it teaches us that pride and love cannot exist together.

ABOUT THE POET

Leigh Hunt (1784–1859) was a Romantic-era writer, poet, essayist, editor, critic, and journalist in England. Born on 19th October 1784 in Southgate, London, he lived during the same period as famous poets like Keats, Byron, and Shelley. He was known for his vivid descriptions, lyrical poetry, and love of nature, as well as his skill in creating mood and atmosphere. Hunt was also a courageous journalist who defended personal freedoms, especially during the French Revolution. Among his famous works are "Jenny Kiss'd Me," "Captain Sword and Captain Pen," and "Abou Ben Adhem." He passed away on 28th August 1859.

SUMMARY

1. **The Benevolent King Francis :** King Francis was celebrated for his kind nature and generosity. He derived great pleasure from watching lion fights, which he organized in a grand stadium. Among the distinguished guests in the stands were the Count de Lorge and his beloved, a lady whom the king also admired.
2. **The Ferocious Lions Enter :** When the lions appeared in the arena, they growled, roared, and bared their massive fangs. As they clashed, their blows flung clumps of mud into the air. Observing the brutal battle, the king remarked that courageous men were better off safely seated, rather than facing such deadly beasts.
3. **A Bold Gamble :** Seizing on the king's comment, the Count's lover devised a dramatic display to prove her suitor's bravery. She declared in front of the crowd that she would throw her glove into the lions' pit and have the Count retrieve it, thereby showcasing his love for her.
4. **The Count's Swift Action :** With the lions distracted, the Count confidently leaped into the arena, snatched the glove, and flung it at his beloved's face. His rapid movement allowed him to avoid the lions' fury. The king publicly approved of the Count's deed, asserting it was a rightful response.
5. **A Lesson in True Affection :** Ultimately, the lady's plan revealed her pride and lack of genuine love. By risking the Count's life merely to display his devotion, she proved that vanity had clouded her affection. The king's concluding remark underscored that true love would never demand such a perilous test.

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WORD MEANINGS & EXPLANATION

Extract 1

King Francis was a hearty king, and loved a royal sport,
And one day as his lions fought, sat looking on the court;
The nobles filled the benches, and the ladies in their pride,

If the Count lingered, the lions could attack. Swift entry and exit were vital for retrieving the glove unharmed, underscoring the agility needed for such a hazardous stunt.

18. How does the Count's action (throwing the glove at her face) redefine the lady's plan?
(a) He becomes enslaved to her
(b) He shows contempt for her vanity
(c) He begs her pardon for failing
(d) He injures her severely

Ans :

(b) He shows contempt for her vanity

Instead of presenting the glove as a "devotional" token, he flings it back, a sign of scorn. He rejects her manipulative test, revealing frustration rather than love or admiration.

19. Which outcome underlines King Francis's moral stance?
(a) The lady is exiled from the court
(b) He praises the Count's refusal to indulge vanity
(c) He condemns the Count's brashness
(d) He orders the Count to duel the lions again

Ans :

(b) He praises the Count's refusal to indulge vanity

Observing events, Francis declares "By God! … rightly done!" The King interprets the lady's challenge as mere pride, approving the Count's symbolic rejection and scolding superficial love tests.

20. Which best summarizes the poem's final takeaway?
(a) Love that requires reckless proof is no true love
(b) Lion fights are the safest sport
(c) Women should never trust a knight
(d) True love always demands dangerous feats

Ans :

(a) Love that requires reckless proof is no true love

King Francis's concluding remark is that real affection doesn't set life-threatening tasks. The lady's glove test exemplifies vanity, not devotion, thus revealing a moral about genuine love's nature.

21. In the poem, "Valour and love, and a king above, and the royal beasts below" implies:
(a) The King uses lions to guard his throne
(b) Courage and romance are displayed, overseen by royalty, while lions clash below
(c) The lion pit was kept secret from the nobles
(d) The King fears beasts more than human intrigue

Ans :

(b) Courage and romance are displayed, overseen by royalty, while lions clash below

The poem sets a dramatic stage: enthroned King Francis, bold suitors, and ferocious lions. "Valour" (the Count's bravery) and "love" (the lady's challenge) unfold above the fierce animals.

22. How does the lady initially react after the glove is flung in her face?
(a) The poem doesn't explicitly say
(b) She weeps bitterly
(c) She attacks the Count
(d) She laughs triumphantly

Ans :

(a) The poem doesn't explicitly say

Leigh Hunt ends with King Francis's exclamation and moral statement. The lady's immediate response isn't described, leaving readers to infer her shock or regret at the Count's rejection.

23. What is the lion pit's symbolic function in the poem?
(a) It stands for universal compassion
(b) It's a place for playful contests
(c) It's a dangerous stage testing courage and vanity
(d) It primarily offers a hidden safe zone

Ans :

(c) It's a dangerous stage testing courage and vanity

The pit's threat provides a platform for dramatic displays-like retrieving the glove. This lethal environment underscores the poem's message about false bravado vs. genuine devotion.

24. Which line implies the Count's action was purely to highlight the lady's selfish motive?
(a) "He praised her cunning."
(b) "He left the glove upon the ground."
(c) "Then threw the glove, but not with love, right in the lady's face."
(d) "He roared at the lions triumphantly."

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39. This incident unfolds under the monarchy of "King _____," who presides over the lion fight.
(a) Henry
(b) James
(c) Francis
(d) William

Ans :

(c) Francis

Leigh Hunt situates the spectacle during King Francis's rule. Observing from above, he represents both regal authority and the moral arbiter who ultimately critiques the lady's motives.

40. "And truly 'twas a _____ thing to see that crowning show,/Valour and love, and a king above..."
(a) dull
(b) gallant
(c) dire
(d) ironic

Ans :

(b) gallant

The poem calls the entire display a "gallant thing"-spectacular in its courageous displays (both the lions' ferocity and the Count's leap), crowned by the presence of King Francis overseeing it all.

41. King Francis was a _____ king, and loved a royal sport.
(a) hearty, gracious, fond of sport
(b) grumpy, silent, rarely showing joy
(c) cold, suspicious, prone to anger
(d) strict, religious, disliking amusements

Ans :

(a) hearty, gracious, fond of sport

The poem explicitly calls Francis a hearty king. He watches lion fights enthusiastically, suggesting both kindness and a keen interest in bold spectacle, consistent with being gracious and liking sports.

42. Ramped and roared the lions, with horrid _____ jaws.
(a) snapping, glaring, ever-laughing
(b) mocking, giggling, frothing wide
(c) laughing jaws, menacing all around
(d) crooked, gentle, nearly hidden inside

Ans :

(c) laughing jaws, menacing all around

Leigh Hunt's line highlights how the lions' jaws seem to laugh horrifically, a threatening image. Their menacing open mouths convey ferocity essential to the poem's dramatic lion-fight scene.

43. She thought, the Count my lover is brave, he surely would do _____ to show his love.
(a) safe acts, never risking danger
(b) wondrous things to prove devotion
(c) nothing beyond praising me politely
(d) reckless feats purely for the King

Ans :

(b) wondrous things to prove devotion

The lady assumes Count de Lorge will demonstrate extraordinary courage. Her line underscores her confidence that he'll retrieve the glove, earning admiration for both herself and his brave repute.

44. He bowed, and in a moment leaped among the _____ lions wild.
(a) fierce, prowling, dangerously roaring
(b) mild, timid, hardly active
(c) caged, exhausted, quietly resting
(d) friendly, gentle, sweetly purring

Ans :

(a) fierce, prowling, dangerously roaring

To retrieve the glove, the Count plunges into a pit of hostile animals. The poem emphasizes these beasts as savage-ramping, roaring-necessitating quick, fearless action to survive unscathed.

45. By God said Francis, rightly done and he rose, remarking, No love but _____ sets love a task like that.
(a) vain glory in a proud heart
(b) pure loyalty beyond all reason
(c) true passion for a worthy cause
(d) greedy hopes for a bigger fortune

Ans :

(a) vain glory in a proud heart

The king concludes the lady's glove test is born of vanity, not genuine affection. He applauds the Count's defiant gesture, deeming it a proper rebuke of prideful, empty challenges.

46. Which of the given options contains the figure of speech that appears in the following line from 'The Glove and the Lions' poem:
"The leap was quick, return was quick, he has regained his place."

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Hunt pictures a courtly spectacle: King, lords, and ladies watching the savage clash below. Among the ladies is the beauteous one who sets the glove trial for the Count.

32. Upon hearing Francis's remark about safety, the lady thinks, "The Count my lover is brave as _____ can be."
(a) timid
(b) sly
(c) brave
(d) foolish

Ans :

(c) brave

She regards him as courage incarnate, suspecting he'll do "wondrous things" to prove devotion. Her plan to drop the glove relies on the Count's perceived heroic, unwavering bravery.

33. The poet calls the show in the arena a combination of "Valour and _____."
(a) peace
(b) truth
(c) love
(d) hope

Ans :

(c) love

As a spectator event, it intertwines bold deeds (lion combat) with romantic or courtly intrigue (the lady's test of devotion). "Valour and love" symbolize these dual forces at play.

34. The lady "_____ her glove, to prove his love" in the middle of the lions' pit.
(a) hid
(b) dropped
(c) retrieved
(d) burned

Ans :

(b) dropped

She deliberately lets the glove fall in front of the ferocious lions, fully expecting the Count to retrieve it-her orchestrated method to demonstrate and publicly confirm his devotion.

35. The lady "smiled" as she did so, confident the Count would succeed and bring her great _____.
(a) doom
(b) sorrow
(c) glory
(d) fear

Ans :

(c) glory

The poem highlights her ambition for a public spectacle. She anticipated onlookers would marvel at her ability to inspire such a daring act, granting her personal glory and admiration.

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36. After retrieving the glove, the Count "threw the glove, but not with _____."
(a) rage
(b) kindness
(c) love
(d) hope

Ans :

(c) love

Instead of returning it gently as a sign of devotion, he flings it contemptuously at her face, showing his disdain for her vanity-driven test.

37. "By God!" said Francis, "_____ done!" as he watched the Count's final move.
(a) poorly
(b) rightly
(c) softly
(d) bravely

Ans :

(b) rightly

Witnessing the Count rebuke the lady's vanity by discarding the glove at her face, King Francis approves wholeheartedly, labeling the action "rightly done," denouncing a love that demands reckless proof.

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38. The poem closes with King Francis declaring "No love... but _____ sets love a task like that."
(a) faith
(b) purity
(c) awe
(d) vanity

Ans :

(d) vanity

He condemns the lady's challenge as fueled by pride, not affection. The entire demonstration stands as an example of showy vanity rather than sincere devotion or caring.

Ans :

(c) He praises the Count's action, calling it "rightly done"

When the glove hits the lady's face, Francis endorses it, feeling the lady's "vanity" led her to risk the Count's life for show. He sees the Count's response as justified.

11. What does the King declare about "love" in the final lines?
(a) It always requires such tests
(b) No real love sets such dangerous tasks
(c) Love is worthless in court
(d) Genuine love means risking everything anytime

Ans :

(b) No real love sets such dangerous tasks

Francis states that "vanity" alone demands life-threatening feats. True affection doesn't revolve around staging dramatic stunts to prove devotion; the lady's challenge was driven by pride, not real love.

12. Why is the Count's retrieval of the glove seen as a test?
(a) The lady wanted to replace her old glove
(b) It was a public show of love and bravery
(c) The King forced him to do it
(d) The glove was from a sacred relic

Ans :

(b) It was a public show of love and bravery

She contrived the "perfect occasion" to highlight the Count's gallantry. By retrieving the glove amid savage lions, he'd supposedly prove unwavering devotion, validating her assumption about his bold love.

13. According to the poem, what truly motivates the lady's action?
(a) Vanity and a desire for public admiration
(b) Her unshakable devotion to the Count
(c) Envy of King Francis
(d) Concern for the lions

Ans :

(a) Vanity and a desire for public admiration

The poem's final line underscores how vanity (not genuine love) led her to create a dangerous spectacle. She sought glory from onlookers, hoping the Count's bravado would glorify her.

14. Which best describes the fight among the lions, as portrayed?
(a) Slow, measured pacing
(b) Intense, roaring chaos with swirling dust
(c) Polite wrestling match
(d) Lazy lying around the pit

Ans :

(b) Intense, roaring chaos with swirling dust

They ramp, roar, and thrash violently, churning up sand and dust. Their loud, brutal battle forms a dramatic backdrop for the lady's glove-dropping scheme and the Count's daring act.

15. How does the poem contrast "Valour and love" with the "royal beasts below"?
(a) They share identical traits
(b) Valour and love are elevated, whereas lions represent raw ferocity
(c) The lions have more heroic bravery
(d) The King sees no difference

Ans :

(b) Valour and love are elevated, whereas lions represent raw ferocity

"Valour and love" are refined human qualities in the stands, while the lions embody primal force. The poem highlights that mortal courage and affection exist above a savage, animalistic domain.

16. Which line suggests that King Francis himself may find the lady attractive?
(a) "He never looked at her."
(b) "…with one for whom he sighed."
(c) "King Francis disliked the Count's beloved."
(d) "She was the King's cousin."

Ans :

(b) "…with one for whom he sighed."

The line can be read as referencing King Francis's interest in the same lady the Count admires-he "sighed" for her, implying a rivalry or at least the King's personal feelings.

17. Why might the leap "be quick, return be quick" be essential to the Count's survival?
(a) He must outpace any lion's reaction
(b) He aims to impress King Francis with theatrics
(c) The lady demanded a slow approach
(d) The gloves were worthless otherwise

Ans :

(a) He must outpace any lion's reaction

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(a) "The wind whispered secrets through the ancient trees."
(b) "The soldier dashed into battle, swift as a hawk in flight."
(c) "The stars danced playfully in the midnight sky."
(d) "The silence of the room was loud enough to deafen."

Ans :

(b) "The soldier dashed into battle, swift as a hawk in flight."

Both lines emphasize speed and agility through vivid imagery. "The leap was quick" mirrors the rapid and purposeful movement described as "swift as a hawk," showcasing the use of simile and imagery to convey action.

47. Which of the given options contains the figure of speech that appears in the following line from 'The Glove and the Lions' poem:
"He surely would do wondrous things to show his love of me"
(a) "She strolled quietly across the meadow."
(b) "He would scale tall peaks, all for her smile."
(c) "They laughed politely, sipping their tea."
(d) "A faint breeze whispered in the hollow glen."

Ans :

(b) "He would scale tall peaks, all for her smile."

Both lines use exaggerated, grand language to suggest extraordinary feats for love. "Wondrous things" and "scale tall peaks" each convey hyperbolic devotion, paralleling the poem's sense of daring.

48. The line "Then threw the glove, but not with love" uses contrasting words (love/glove) to emphasize a point. Which choice below contains a similar figure of speech?
(a) "I gave her my heart, yet took back my trust."
(b) "He arranged neat rows of blossoming lilies."
(c) "The morning sky was pale and vast."
(d) "She listened to a whispered story, smiling softly."

Ans :

(a) "I gave her my heart, yet took back my trust."

Hunt's line contrasts "glove" and "love" to show a stark reversal (he flings it instead of offering devotion). "Gave her my heart" but "took back trust" likewise underscores an ironic about-face.

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49. In "Ramped and roared the lions," alliteration (repetition of initial consonant sound) appears ("ramped," "roared"). Which line also illustrates alliteration?
(a) "Slowly, the sun sank."
(b) "Fair flowers fluttered, filling fields."
(c) "Loud thunder boomed in the distance."
(d) "Her voice soared across the valley."

Ans :

(b) "Fair flowers fluttered, filling fields."

Alliteration repeats the same consonant sound in quick succession. "Fair flowers fluttered, filling fields" uses the 'f' sound repeatedly, akin to "ramped and roared" using the 'r' sound.

50. "By God!" said Francis, "rightly done!" uses exclamatory diction to approve the Count's action. Which of the following lines demonstrates an equivalent burst of endorsement or emotion?
(a) "Her tone was measured and calm."
(b) "Alas, my friend, splendidly said!"
(c) "He quietly murmured his agreement."
(d) "I suppose that might be correct."

Ans :

(b) "Alas, my friend, splendidly said!"

Both "By God! … rightly done!" and "Alas, my friend, splendidly said!" convey a sudden, forceful emotional outburst endorsing or highlighting an action. This similarly exclamatory phrase matches the poem's tone.

51. Choose the option that lists the sequence of these poem details in correct order:
1. Lions are fighting ferociously in a pit.
2. King Francis comments they're safer outside the arena.
3. King Francis watches from above with his court.
4. The pit fills with roaring, swirling dust.

(a) 1, 4, 3, 2
(b) 3, 1, 4, 2
(c) 2, 1, 3, 4
(d) 3, 4, 1, 2

Ans :

(b) 3, 1, 4, 2

First, King Francis and nobles gather (3), then lions fight (1), churning dust (4). Finally, Francis exclaims it's better to remain outside that dangerous pit (2).

(c) (1) is the cause for (2)
(d) (1) and (2) are independent

Ans :

(a) (1) is true and (2) is false

He does indeed snag the glove, but swiftly-no extended stroll. The text highlights his lightning-quick action, underlining the absence of any lengthy, peaceful timeframe among docile lions.

64. Review how the poem highlights the lady's motivation and King Francis's moral conclusion, then decide which option fits:
Statement (1) : The lady's motive is pure love and devotion toward the Count.
Statement (2) : King Francis calls it "no love, but vanity," criticizing her glove trick.
(a) (1) and (2) are independent
(b) (1) is true and (2) is false
(c) (2) is true and (1) is false
(d) (1) is the cause for (2)

Ans :
(c) (2) is true and (1) is false

King Francis explicitly calls her challenge an act of pride. The poem underscores that she orchestrates the glove test for fame, not genuine affection, disproving any notion of pure love.

65. Observe the final moments of the glove retrieval and choose which option accurately classifies these statements:
Statement (1) : The Count tosses the glove at the lady's face after returning unscathed.
Statement (2) : He wanted to reward her for believing in his courage.
(a) (1) is true and (2) is false
(b) (2) is true and (1) is false
(c) (1) is the cause for (2)
(d) (1) and (2) do not influence each other

Ans :

(a) (1) is true and (2) is false

He indeed throws it at her face, but not as a reward. Instead, it's an act of scorn, revealing he disapproves of her prideful stunt rather than gratefully acknowledging her confidence.

66. Consider King Francis's reaction in "The Glove and the Lions" and analyze how these statements connect:
Statement (1) : King Francis exclaims "rightly done!" upon seeing the glove's return at the lady's face.
Statement (2) : He regrets the Count's victory and orders him to fight another lion.
(a) (1) is true and (2) is false
(b) (2) is true and (1) is false
(c) (1) is the cause for (2)
(d) (1) and (2) are independent

Ans :

(a) (1) is true and (2) is false

Francis enthusiastically endorses the Count's action, praising it as justified. There is no mention of a subsequent demand for further combat. The poem ends with the king's moral commentary.

67. Appraise how the lion pit and the lady's glove overshadow each other, then pick the correct statement pairing:
Statement (1) : The poem depicts a violent lion fight as a dramatic backdrop.
Statement (2) : The lady's dropping of the glove becomes the real show, eclipsing the lions' brawl.
(a) (1) and (2) are independent
(b) (1) is true and (2) is false
(c) (2) is true and (1) is false
(d) (1) is the cause for (2)

Ans :

(d) (1) is the cause for (2)

Because the lion fight is so intense, the lady's glove stunt draws all eyes to her-and the Count's quick retrieval. The furious arena heightens her act, overshadowing the savage battle.

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68. Reflect on the Count's reasons for jumping in, then evaluate these statements:
Statement (1) : The Count leaps into the pit purely to impress King Francis.
Statement (2) : He primarily aims to retrieve the glove for the lady who orchestrated the stunt.
(a) (1) is true and (2) is false
(b) (2) is true and (1) is false
(c) (1) is the cause for (2)
(d) (1) and (2) are independent

Ans :

(b) (2) is true and (1) is false

His main motive is fulfilling the lady's contrived test, not winning Francis's special favor. The poem frames him as reacting to her glove-drop, not the monarch's potential admiration.

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58. Which arrangement matches the poem's narrative flow?
1. The lady overhears Francis's remark about the savage lions.
2. She imagines the Count as supremely brave.
3. She decides dropping the glove will elevate her status.
4. She quietly smiles, expecting "great glory."

(a) 2, 1, 3, 4
(b) 3, 1, 4, 2
(c) 4, 2, 1, 3
(d) 1, 2, 3, 4

Ans :

(d) 1, 2, 3, 4

Hearing Francis's words about danger (1), she reflects on the Count's bravery (2), plots to drop the glove as a big show (3), and anticipates acclaim with a smug grin (4).

59. Determine the right ordering of these lines:
1. The Count leaps "quick" and returns "quick."
2. He stands safe among the crowd again.
3. He flings the glove at the lady.
4. He had bowed and jumped in at her silent signal.

(a) 2, 1, 3, 4
(b) 4, 1, 2, 3
(c) 4, 2, 1, 3
(d) 1, 3, 4, 2

Ans :

(b) 4, 1, 2, 3

First, at her prompting, he bows and jumps (4). Then leaps and returns swiftly (1), stands safe (2), and finally discards the glove at her face in disgust (3).

60. Pick the best sequence reflecting the poem's resolution:
1. King Francis proclaims "By God!... rightly done!"
2. The Count's act reveals the lady's vanity.
3. The lady's plan to show off fails.
4. Francis deems it not true love.

(a) 1, 4, 2, 3
(b) 3, 2, 1, 4
(c) 2, 4, 3, 1
(d) 2, 3, 4, 1

Ans :

(b) 3, 2, 1, 4

Her scheme collapses (3), unmasking her pride (2). Francis praises the Count's rejection (1) and concludes genuine love wouldn't demand perilous stunts, labeling her move pure "vanity" (4).

61. Read the following statements drawn from events in Leigh Hunt's "The Glove and the Lions," then consider which of the provided options best describes how these two statements relate:
Statement (1) : King Francis enjoys watching lions fight as a "royal sport."
Statement (2) : The poem suggests the lion arena stands empty without any beasts.

(a) (1) is true and (2) is false
(b) (2) is true and (1) is false
(c) (1) is the cause for (2)
(d) (1) and (2) are independent

Ans :

(a) (1) is true and (2) is false

Francis indeed takes pleasure in the brutal spectacle of lion combat. It's certainly not empty of beasts-rather, savage lions fill the pit. Thus, (2) is at odds with the text.

62. Consider the lady's actions and motivations in "The Glove and the Lions," then evaluate which option correctly defines the link between these statements:
Statement (1) : The lady decides dropping her glove will showcase the Count's bravery.
Statement (2) : She believes the glove test is essential to save the lions from harm.

(a) (1) is true and (2) is false
(b) (2) is true and (1) is false
(c) (1) is the cause for (2)
(d) (1) and (2) are independent

Ans :

(a) (1) is true and (2) is false

Her glove-drop purely aims to prove the Count's daring, not to rescue lions. The poem emphasizes her quest for glory rather than compassion for those fierce creatures locked in combat.

63. Examine the Count's bold maneuver inside the pit and see how these statements align with the narrative, then choose the right relationship:
Statement (1) : The Count leaps into the pit and retrieves the glove.
Statement (2) : The lions calmly let him wander for hours before he emerges.

(a) (1) is true and (2) is false
(b) (2) is true and (1) is false

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CHAPTER 3

WHEN GREAT TREES FALL

INTRODUCTION

"When Great Trees Fall" by Maya Angelou draws a touching comparison between nature and humanity, suggesting that the fall of towering trees parallels the loss of remarkable individuals. Just as the destruction of an old tree disrupts the forest's balance, the departure of great people leaves us feeling unsettled. Yet, the poem ends on a comforting note: we can find solace in knowing that such extraordinary lives once influenced us. Their legacies inspire us to learn from their examples and aim for our own greatness. Ultimately, the poem encourages hope, reminding readers that we can recover and grow after experiencing loss.

ABOUT THE POET

Maya Angelou was an American writer, poet, and civil rights activist. Born in St. Louis in 1928, she overcame a difficult childhood that influenced her powerful voice. Her autobiography I Know Why the Caged Bird Sings received global praise for its honest portrayal of growing up in the Deep South. Angelou's works explore identity, racism, and overcoming adversity. She also published poetry collections like Just Give Me a Cool Drink of Water 'Fore I Diiie. She worked with Martin Luther King Jr. and Malcolm X, and received the Presidential Medal of Freedom in 2011. Maya Angelou died in 2014, leaving behind a lasting legacy.

SUMMARY

1. **Comparing Death to a Fallen Tree :** The poem begins by likening the death of a great individual to a giant tree crashing down in the forest. This impact sends tremors through everything around it, causing even distant forces-like rocks and mighty creatures-to tremble or flee. In the same way, the passing of a beloved, influential figure stirs deep shock waves in the world.
2. **Confronting the Aftermath :** As the poem continues, it focuses on the direct impact of losing remarkable people. Their absence leaves those who remain feeling hollow and adrift. The atmosphere becomes subdued, and survivors struggle with overwhelming sorrow, haunted by unspoken words and regrets.
3. **The Depth of Pain and Disorientation :** The speaker describes how reality itself seems to fade for those left behind. Without the guiding light of the departed, minds lose inspiration and sink into darkness. The emptiness of their loss overshadows everything, making life feel bleak and confusing.
4. **Pathway to Healing and Renewal :** Gradually, a gentle sense of peace emerges, filling the void with the spirit of the one who has passed. Their memory reminds us of their existence, encouraging us to continue living in honor of them. This renewal restores our senses and sparks the will to move forward.
5. **Embracing Grief and Growth :** Ultimately, the poem examines grief, nostalgia, and our search for meaning after a great loss. Through vivid metaphors and imagery, Angelou shows how loss can strengthen our bond with life itself. Even though the fall of a mighty tree is inevitable, it paves the way for new growth and renewed hope.

WORD MEANINGS & EXPLANATION

Extract 1

When great trees fall,
rocks on distant hills shudder,
lions hunker down
in tall grasses,
and even elephants
lumber after safety.

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69. Analyze how the lady hopes to benefit from the glove test, then place each statement properly:
Statement (1) : She expects applause once the Count retrieves her glove.
Statement (2) : Her triumphant plan collapses when the King denounces it as mere vanity.
(a) (1) is true and (2) is false
(b) (2) is true and (1) is false
(c) (1) and (2) reinforce each other
(d) (1) and (2) are independent

Ans :

(c) (1) and (2) reinforce each other

She indeed wants public praise (1), but after the Count's rebuke, King Francis calls it vanity (2). Both statements harmonize: her scheme's goal is overshadowed by scornful condemnation.

70. Conclude which option best fits these final statements in the poem:
Statement (1) : The concluding moral is that no true love sets life-threatening tests.
Statement (2) : The glove ordeal was an act of genuine tenderness on the lady's part.
(a) (1) is true and (2) is false
(b) (2) is true and (1) is false
(c) (1) is the cause for (2)
(d) (1) and (2) are independent

Ans :

(a) (1) is true and (2) is false

At the end, King Francis dismisses her stunt as vain, not loving. He declares real affection wouldn't demand such hazards. Hence, statement (2) contradicts the poem's moral lesson.

EXTRACT BASED QUESTIONS

1. Read the following lines and answer the questions that follow:
"King Francis was a hearty king, and loved a royal sport,
And one day as his lions fought, sat looking on the court;"
(i) Describe how King Francis is portrayed in these lines.
(ii) Explain why the spectacle of lions might be termed "royal sport."
(iii) Discuss the significance of King Francis observing from the court.
(iv) How does this scene create an atmosphere of dramatic entertainment for onlookers?
(v) In what way is King Francis's attitude toward danger suggested here?
Does it reveal courage or mere fascination? Give a reason.

Ans :

(i) He appears robust, enjoying bold amusements that display his power and enthusiasm. He's shown as an active monarch who finds excitement in staging and watching fierce animal contests.
(ii) Because only a king with great resources would host dangerous lion fights, these lines imply it's a lavish pastime suited to a ruler's grandeur and taste for spectacle.
(iii) He's seated where he can command attention and witness every detail. This vantage point confirms his authority, as nobles and spectators look on while he presides over the event.
(iv) By having lions battle in an arena, the poem introduces a potent mix of royal prestige and raw ferocity. Observers likely feel both awe and tension, heightening the drama before them.
(v) He seems confident in hosting lethal sports, indicating more fascination than fear.
This stance suggests he relishes showy danger, believing his regal position shields him from real harm.

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2. Read the following lines and answer the questions that follow:
"The nobles filled the benches, and the ladies in their pride,
And 'mongst them sat the Count de Lorge, with one for whom he sighed:"
(i) Describe the gathering of people in these lines.
(ii) Why might the ladies be described "in their pride"?
(iii) What is implied by the mention of the Count and his silent yearning?
(iv) How do these details help set a courtly, refined backdrop?
(v) What does the presence of nobles and a longing Count suggest about the social scene? Does it heighten romance or merely display vanity? Give a reason.

(iii) She craves a public, standout display of love, underscoring a desire for spectacle rather than private affection alone.
(iv) They foreshadow an impending test of valor, prompting curiosity about how far the Count will go to fulfill her high expectations.
(v) Her confidence may mask a degree of self-centered vanity.
Expecting "wondrous things" suggests she's staging a showy challenge rather than trusting quiet devotion.

8. Read the following lines and answer the questions that follow:
"He surely would do wondrous things to show his love of me;
King, ladies, lovers, all look on; the occasion is divine;"
(i) How do these lines emphasize the public nature of her anticipated proof of love?
(ii) In what way does the presence of the King and others raise the stakes?
(iii) Why might describing the moment as "divine" matter?
(iv) Discuss how the Count's expected feats are tied to the onlookers' reactions.
(v) The lady calls the scene "divine."
Does that suggest sincere romance or a display meant to impress? Cite one reason.

Ans :

(i) She explicitly notes that "King, ladies, lovers" all watch, so whatever the Count attempts will be witnessed by an influential audience.
(ii) With royalty and courtiers observing, his success or failure becomes publicly celebrated or shamed, amplifying both pressure and potential glory.
(iii) It elevates the moment to something sacred or fateful, implying destiny or a uniquely opportune time for heroic proof.
(iv) His grand gesture must win admiration, not just her approval. Public acclaim or scorn hinges on how impressively he acts under scrutiny.
(v) It appears more like a grand spectacle, leveraging romance for public drama.
Calling it "divine" hints she desires applause as well as devotion.

9. Read the following lines and answer the questions that follow:
"She dropped her glove, to prove his love, then looked at him and smiled;
He bowed, and in a moment leaped among the lions wild:"
(i) Interpret the woman's motive in dropping the glove.
(ii) Discuss how her gesture challenges the Count publicly.
(iii) Explain the Count's immediate response and its significance.
(iv) How do these lines portray swift action in contrast to the lions' danger?
(v) By smiling, does the lady show confidence or manipulation?
Give one reason to clarify your stance.

Ans :

(i) She intentionally creates a test of bravery, expecting him to retrieve the glove amid lethal animals, thus proving his devotion before all eyes.
(ii) He faces high stakes: either risk life for a romantic token or appear cowardly. Public honor is on the line.
(iii) He instantly bows and leaps into the lions' pit, illustrating gallant speed. This bold move underscores readiness to fulfill her dramatic dare.
(iv) He acts faster than the lions can react, showcasing human courage overshadowing beastly peril in a brief, electrifying moment.
(v) Her smile implies she's certain he'll comply, possibly signifying self-assured or cunning intent.
It reveals a calculated push for a brave spectacle.

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10. Read the following lines and answer the questions that follow:
"Then threw the glove, but not with love, right in the lady's face.
'By God!' said Francis, 'rightly done!' and he rose from where he sat:"
(i) Summarize the Count's reaction after retrieving the glove.
(ii) Why might he return it "not with love"?
(iii) What does King Francis's exclamation reveal about his judgment?
(iv) How does this sudden turn of events shift the poem's direction?
(v) The Count hurls the glove back in anger.
Does this act highlight betrayal of her plan or a triumph of personal dignity? Provide one reason.

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In a royal spectacle, such savage displays likely serve as riveting entertainment rather than a moral warning.

5. Read the following lines and answer the questions that follow:
"With wallowing might and stifled roar they rolled on one another;
Till all the pit with sand and mane was in a thunderous smother;"
(i) How does the poet describe the lions' struggle in these lines?
(ii) What imagery conveys the intensity of their conflict?
(iii) Why might the phrase "thunderous smother" be particularly effective?
(iv) Discuss the atmosphere created by swirling sand and tangled manes.
(v) Do you think this graphic depiction serves to glorify the battle or critique its ferocity? Give one reason to support your view.

Ans :

(i) He depicts them wrestling in close quarters with overpowering force, growling in muffled tones as they clash for dominance.
(ii) Words like "wallowing might" and "thunderous smother" conjure a suffocating chaos of dust, sound, and fur, vividly dramatizing their desperate struggle.
(iii) It implies a loud, overwhelming confusion, almost as if the entire pit rumbles with their combined fury, enveloping them in swirling debris.
(iv) It creates a sense of engulfing violence, where the boundary between beast and environment blurs, heightening tension among onlookers enthralled by the spectacle.
(v) It appears more an exhilarating description than a moral critique.
By focusing on dramatic detail, the poem emphasizes the event's captivating intensity rather than condemning it.

6. Read the following lines and answer the questions that follow:
"De Lorge's love o'erheard the King, a beauteous lively dame
With smiling lips and sharp bright eyes, which always seemed the same;"
(i) How is De Lorge's beloved introduced here?
(ii) Why are her physical traits emphasized?
(iii) What insight does this provide into her character or role?
(iv) How might her lively demeanor contrast with the lions' brutal fight?
(v) This lady overhears the King's remark.
Do you believe her reaction stems from genuine love or personal ambition? Provide a brief reason.

Ans :

(i) She is presented as an attractive, vibrant lady who captures attention with her cheerful countenance and keen gaze.
(ii) Highlighting her "smiling lips" and "sharp bright eyes" underscores an alluring charm, suggesting confidence or playful intrigue.
(iii) She's poised to act as a catalyst, possibly spurring De Lorge toward a daring act, hinting she's integral to the poem's turning point.
(iv) Her grace and spirited nature offset the savage struggle below, injecting a note of refined vivacity into an otherwise violent setting.
(v) Her immediate decision seems partly self-serving, aiming for a grand gesture to elevate her stature.
It's less about pure affection than showcasing boldness.

7. Read the following lines and answer the questions that follow:
"She thought, the Count my lover is brave as brave can be;
He surely would do wondrous things to show his love of me;"
(i) Summarize the lady's belief about her lover's bravery.
(ii) Why might she place such reliance on "wondrous things"?
(iii) What does this reveal about her expectations or desires?
(iv) How do these lines build tension for the reader anticipating the Count's actions?
(v) Are her thoughts indicative of deep faith or vain testing?
Give one reason to justify your interpretation.

Ans :

(i) She is convinced her lover possesses exceptional courage and will undertake heroic deeds on her behalf.
(ii) She imagines dramatic feats bestowing both glory and proof of devotion, fitting the courtly setting's emphasis on bold, romantic demonstrations.

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52. Identify the correct chronological flow:
1. A beauteous lady sits near Count de Lorge.
2. She hears King Francis's remark about comfort.
3. She resolves to drop her glove among the lions.
4. She believes the Count would do anything for love.

(a) 4, 2, 3, 1
(b) 1, 4, 2, 3
(c) 1, 2, 4, 3
(d) 3, 1, 4, 2

Ans :

(c) 1, 2, 4, 3

The lady is introduced sitting with the Count (1). She overhears Francis's remark (2), concludes the Count is brave enough (4), and decides the glove test is perfect (3).

53. Decide which ordering of statements matches the poem's narration:
1. She drops the glove, smiling at the Count.
2. The Count leaps down to retrieve it.
3. Without love, he throws it at her face.
4. He quickly returns to safety.

(a) 2, 1, 4, 3
(b) 4, 3, 1, 2
(c) 1, 2, 4, 3
(d) 4, 2, 3, 1

Ans :

(c) 1, 2, 4, 3

First, she drops the glove (1). The Count responds by jumping in for it (2), returns instantly (4), and finally flings it back at her in contempt (3).

54. Select the correct sequence:
1. King Francis says, "By God! … rightly done!"
2. The crowd witnesses the Count's daring act.
3. The lady expects glory for proving the Count's devotion.
4. The Count hurls the glove in her face.

(a) 3, 2, 4, 1
(b) 1, 4, 3, 2
(c) 4, 3, 1, 2
(d) 2, 1, 4, 3

Ans :

(a) 3, 2, 4, 1

She's sure she'll earn admiration (3), but the crowd soon sees him retrieving the glove (2). After success, he throws it at her (4), and King Francis approves that action (1).

55. Determine which ordering of lines reflects the poem's progression:
1. The poem praises the "gallant show."
2. Valour and love stand above the beasts.
3. Lions fight savagely in the pit.
4. A kingly presence oversees it all.

(a) 2, 3, 1, 4
(b) 1, 2, 4, 3
(c) 3, 1, 2, 4
(d) 1, 4, 2, 3

Ans :

(d) 1, 4, 2, 3

First, it's called a "gallant" spectacle (1). Then a regal figure (the King) is above (4), while valour and love (2) outshine the raw conflict of lions (3).

56. Which listing suits the events in correct order?
1. Lions clash violently; a swirl of dust fills the arena.
2. The lady decides to test the Count's bravery.
3. King Francis notes how tough the lions are.
4. Nobles and ladies watch, enthralled.

(a) 4, 2, 1, 3
(b) 2, 3, 4, 1
(c) 4, 1, 2, 3
(d) 1, 3, 4, 2

Ans :

(d) 1, 3, 4, 2

At first, the lions fight (1), prompting Francis's remarks about danger (3). Nobles and ladies watch in awe (4). Then the lady hatches her plan to drop the glove (2).

57. Choose the correct sequence below:
1. "Valour and love, and a king above, and the royal beasts below."
2. The King calls it safer "here than there."
3. Noble spectators fill the benches.
4. Lions ramp and roar in the pit.

(a) 3, 4, 1, 2
(b) 1, 3, 2, 4
(c) 2, 3, 4, 1
(d) 3, 1, 4, 2

Ans :

(a) 3, 4, 1, 2

First, benches crowd with nobles (3). Then the lions ramp and roar (4). The poem merges these elements as "valour and love" overhead, beasts below (1). Finally, Francis comments they're safer outside (2).

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Ans :

(i) He angrily tosses the glove at the lady rather than handing it back tenderly, expressing frustration or disdain.

(ii) She forced him into a risky stunt to flaunt her own importance, so he rejects her scheme by spurning the glove.

(iii) He applauds the Count's defiant response, implying the king respects a bold refusal to indulge a vain test of love.

(iv) It shifts from a grand romantic gesture to a decisive rebuke, revealing underlying vanity rather than pure devotion.

(v) It underscores the Count's refusal to be manipulated.
By humiliating her vanity, he asserts dignity over shallow spectacle.

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Ans :

(i) A grand assembly of upper-class spectators arrives to watch the spectacle. The poem highlights their status, implying a crowded and sophisticated environment around the arena or court.

(ii) They are likely adorned in fine attire, exuding elegance and confidence. Their pride underscores a formal courtly atmosphere, signaling self-assured displays of fashion and lineage.

(iii) He silently admires a certain lady, showing an undercurrent of romantic tension woven into the larger, public event. His unspoken affection lends emotional depth to the setting.

(iv) It evokes the image of a regal occasion, where love, etiquette, and showmanship converge. Formal gatherings of distinguished figures reinforce the notion of a polished, ceremonial environment.

(v) Seeing nobles and a man pining for his beloved underscores both romantic intrigue and societal spectacle.
It heightens a sense of courtly charm, though some might view it as a mere display of aristocratic vanity.

3. Read the following lines and answer the questions that follow:
"And truly 'twas a gallant thing to see that crowning show,
Valour and love, and a king above, and the royal beasts below."

(i) Explain why the poet calls this event a "gallant thing."

(ii) Discuss the interplay between "valour," "love," and a king's authority here.

(iii) What dramatic image emerges from having lions in the pit and the king watching?

(iv) How might this spectacle captivate both participants and onlookers?

(v) "Valour and love" appear side by side.
Does their pairing highlight heroism or romantic spectacle? Give a short reason.

Ans :

(i) He sees courage displayed by those involved-be they knights, courtiers, or lovers. This lavish presentation of bravery in a regal setting exemplifies a bold, chivalrous affair.

(ii) The king presides over a scene where daring feats (valour) intertwine with passionate devotion (love). His position "above" underscores his power, while "royal beasts" intensify the sense of grand, dangerous sport.

(iii) A rich tableau emerges: a powerful ruler enthroned, while mighty lions clash in the arena. This layering of authority, bravery, and raw animal force weaves a spectacle of high drama.

(iv) Court members witness both savage conflict and emotional undercurrents, uniting physical danger with romantic stakes. Such a mix likely enthralls everyone present in the amphitheater.

(v) By juxtaposing courage with devotion, the poem blends heroic feats and amorous ideals. It suggests a chivalric aura, emphasizing both martial prowess and emotional fervor.

4. Read the following lines and answer the questions that follow:
"Ramped and roared the lions, with horrid laughing jaws;
They bit, they glared, gave blows like beams, a wind went with their paws;"

(i) Describe the lions' actions in these lines.

(ii) What effect does the phrase "horrid laughing jaws" create?

(iii) How does emphasizing the lions' physical might intensify the scene?

(iv) In what way might these details evoke both admiration and fear?

(v) Are these ferocious visuals meant to thrill the audience or caution them?
Give one reason for your interpretation.

Ans :

(i) They unleash violent force, roaring, clawing, and striking with tremendous power. Their aggressive stance underscores raw ferocity within the combat arena.

(ii) It suggests a grotesque, almost mocking threat, as if the lions' gaping maws are hideously grinning before tearing into their foes.

(iii) By spotlighting mighty blows and a rushing wind from their paws, the poem highlights staggering strength, intensifying the atmosphere of deadly conflict.

(iv) Viewers might marvel at the lions' majestic power while also recoiling from the brutal violence. That blend of awe and terror amplifies the crowd's emotional response.

(v) They seem intended to excite the court with dramatic peril.

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Word Meaning :

1. Shudder : tremble
2. Hunker : squat
3. Lumber : move slowly and awkwardly

Explanation :

In these lines, the poet describes how, in forests, the crashing of large, ancient trees sends tremors through the ground, causing nearby rocks to shake. Even powerful animals like lions and elephants-normally fearless-become alarmed. Lions hide in the tall grass, while elephants slowly retreat to safer areas. This trembling signals a looming catastrophe, powerful enough to disturb nature's bravest creatures.

Extract 2

When great trees fall
in forests,
small things recoil into silence,
their senses
eroded beyond fear.

Word Meaning :

1. Recoil : shrink
2. Eroded : worn out

Explanation :

Here, the poet focuses on the smaller forest inhabitants-tiny creatures and insects-that are overwhelmed when towering trees topple. Terrified, they remain utterly still and silent. So profound is their fear that their basic abilities to see, hear, or react seem to wear away, leaving them motionless in the face of what has occurred.

Extract 3

When great souls die,
the air around us becomes
light, rare, sterile.
We breathe, briefly.
Our eyes, briefly,
see with
a hurtful clarity.
Our memory, suddenly sharpened,
examines,
gnaws on kind words
unsaid,
promised walks
never taken.

Word Meaning :

1. Rare : here, not in adequate quantity
2. Sterile : here, not good to breathe
3. Hurtful clarity : understanding which is painful
3. Gnaws on : continues to remind us painfully
4. Unsaid : words which remain unspoken

Explanation :

Moving to the loss of truly remarkable people, the poet describes how those left behind struggle under the weight of grief, feeling as if the air itself is too thin or polluted to breathe. Their lungs can only manage short, shallow breaths, and their vision is clouded by sorrow. This state of acute awareness brings intense pain, as memories of kind deeds and unspoken feelings resurface. We recall words of kindness they never uttered but showed through their caring actions, and we lament unfulfilled promises-like a simple walk together-that will now never happen because they have departed forever.

Extract 4

Great souls die and
our reality, bound to
them, takes leave of us.
Our souls,
dependent upon their
nurture,
now shrink, wizened.
Our minds, formed
and informed by their
radiance, fall away.
We are not so much maddened
as reduced to the unutterable ignorance of
dark, cold
caves.

Word Meaning :

1. Bound : attached
2. Nurture : care and encouragement
3. Radiance : bright qualities
4. Wizened : shrivelled
5. Fall away : sag, slacken
6. Dark cold caves : dark caves of despair

Explanation :

Here, the poet emphasizes that when such extraordinary individuals pass on, a part of our world connected to their presence also disappears. Our souls, which thrived on their support and guidance, become stunted in the absence of that care. The mind, once enlightened by their radiant qualities, begins to lose hope. It isn't just anger or sadness we feel-it's a profound sense of isolation, as though we are trapped in a cold, dark cave filled with hopelessness and the absence of light.

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Extract 5

And when great souls die,
after a period peace blooms,
slowly and always
irregularly. Spaces fill
with a kind of
soothing electric vibration.
Our senses, restored, never
to be the same, whisper to us.
They existed. They existed.
We can be. Be and be
better. For they existed

Word Meaning :

1. Soothing : comforting
2. Restored : brought back

Explanation :

Finally, the poet reminds us that in the wake of a great soul's death, a gentle peace eventually settles in, though it does so gradually and unevenly. A comforting, almost electric sense of calm envelops us, helping our senses function again-though forever changed by the loss. Softly, an inner voice reassures us that these remarkable individuals once walked among us. Their memory motivates us to grow, strive for greatness, and become better versions of ourselves in honor of their legacy.

FIGURES OF SPEECH

The poem 'When Great Trees Fall' is divided into five stanzas of uneven lengths. It does not follow any regular rhyme scheme or traditional meter. However, it uses rhymed words and varying line-lengths to create a rhythm.

Maya Angelou has used several literary devices as part of her poetic techniques in this poem, such as :

1. **Metaphor :** Throughout the poem the use of extended metaphor, the fall of great trees, is made to identify the fall of great trees with the death of great men. This metaphor beautifully brings out some similarity between the world of nature and the human world.
2. **Alliteration :** The repetition of consonant sounds in nearby words in a poetic line ('alliteration') can be seen in the following lines;
   We breathe, briefly ('b' sound)
   a hurtful clarity ('I' and 't' sounds)
   We can be. Be and be ('b' sound)
3. **Repetition :** For emphasis sake the poet has repeated some lines and words :
   When great trees fall
   When great souls die
   words - 'briefly', 'briefly' (Stanza 3), 'be' (Stanza 5)
   'They existed' (Stanza 5)
4. **Enjambment :** The sentence continuing beyond the end of a poetic line called enjambment is used by the poet to put an emphasis on some words and to create an appropriate rhythmic impression, as in the following cases :
   Lions hunker down
   in tall grasses
   Our eyes, briefly,
   see with
   a hurtful clarity

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MULTIPLE CHOICE QUESTIONS

1. According to the poem, how do lions react when great trees fall?
(a) They fight each other bravely
(b) They hunker down in tall grasses
(c) They roar continuously all day
(d) They sprint toward the open field

Ans :

(b) They hunker down in tall grasses

Even powerful animals like lions become uneasy when huge trees crash. They crouch low, hiding in tall grass, symbolizing that such collapses alarm even nature's most confident creatures.

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2. What does the poet say happens to "small things" when great trees fall?
(a) They begin singing loudly
(b) They recoil into silence
(c) They hurry to find food
(d) They gather around the fallen trunk

Ans :

(b) They recoil into silence

Tiny forest dwellers freeze and become mute in their fear. The poet stresses that the disaster is so overwhelming that smaller creatures lose their typical senses, stunned beyond basic fear.

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3. When "great souls die," how does the air feel to those left behind?
(a) Light, rare, sterile
(b) Warm, dense, powerful
(c) Heavier than usual
(d) Thick with comforting scents

Ans :

(a) Light, rare, sterile

Angelou likens the emotional aftermath to an environment too thin or "sterile" to breathe. Grief distorts normalcy so severely that even the air feels changed, lacking its usual vitality.

4. What momentary effect does losing a "great soul" have on our memory?
(a) It erases past regrets
(b) It becomes suddenly sharpened
(c) It fades quickly
(d) It swaps memories with others

Ans :

(b) It becomes suddenly sharpened

The poet notes that grief crystallizes recollections. We dwell on missed opportunities (like unsaid kind words or undone acts), intensifying sorrow and deepening our understanding of the loss.

5. Which phrase does the poet use to describe how we see, temporarily, after a great loss?
(a) "A hurtful clarity"
(b) "A hopeful vision"
(c) "A dim perspective"
(d) "A cheerful brightness"

Ans :

(a) "A hurtful clarity"

The poet underscores how grief can bring acute understanding, though painful. This clarity stings because we suddenly realize everything we neglected to express or accomplish with the departed soul.

6. After great souls die, which statement describes our reality?
(a) It "takes leave of us," changing drastically
(b) It remains stable and strong
(c) We regain balance immediately
(d) We become indifferent forever

Ans :

(a) It "takes leave of us," changing drastically

Angelou shows that when a beloved, influential figure dies, our world shifts. We no longer see or feel the same as before; their absence redefines our sense of normal.

7. What does the poet say happens to our "souls" after a great soul's death?
(a) They vanish completely
(b) They shrink, becoming wizened
(c) They grow stronger than ever
(d) They remain fully unchanged

Ans :

(b) They shrink, becoming wizened

Once reliant on the nurturing presence of great souls, we feel diminished in their absence. Our emotional core feels "wizened," less vital, having lost essential guidance from those individuals.

8. Which phrase best describes the mental state caused by such a loss, according to the poem?
(a) "Not so much maddened as reduced to ignorance"
(b) "An explosion of constant anger"
(c) "Completely joyful after acceptance"
(d) "Calmly unaffected, continuing as usual"

Ans :

(a) "Not so much maddened as reduced to ignorance"

Angelou highlights that extreme grief doesn't necessarily drive us mad but rather deprives us of clarity, leaving us in a "dark, cold cave" state-an ignorant, hopeless void.

9. In the final lines, the poet suggests that peace eventually _____.
(a) never arrives at all
(b) occurs instantly and perfectly
(c) blooms slowly and irregularly
(d) transforms into permanent chaos

Ans :

(c) blooms slowly and irregularly

Angelou conveys that healing takes time, emerging unevenly. Grief's aftermath isn't swiftly resolved; rather, peace comes in gradual waves, gently restoring senses battered by the loved one's absence.

10. What effect do "soothing electric vibrations" have on our senses in the poem?
(a) They restore them, but we remain changed
(b) They completely erase all memories
(c) They cause immediate, total forgetfulness
(d) They transform sadness into instant euphoria

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25. Overall, Angelou's poem "When Great Trees Fall" parallels _____.
(a) the joy of natural regrowth with comfort
(b) the struggle between man and nature's fury
(c) the collapse of towering trees with the death of great souls
(d) attempts to preserve old forests for wildlife

Ans :

(c) the collapse of towering trees with the death of great souls

In her poem, Angelou draws a parallel between massive trees falling and powerful, noble individuals passing away. Both upheavals shake their surroundings, leaving creatures or people profoundly changed.

26. When enormous trees collapse, even powerful animals, like lions, choose to _____ in tall grass.
(a) hide quietly
(b) hunker down
(c) flee together
(d) remain watchful

Ans :

(b) hunker down

Angelou's poem shows that such a massive event startles the bravest creatures. Lions squat low ("hunker down") to feel safer, conveying how universal the shockwave of loss can be.

27. Smaller forest creatures, too overwhelmed to react, often _____ into complete stillness.
(a) trot
(b) recoil
(c) scuttle
(d) swirl

Ans :

(b) recoil

Their senses are "eroded beyond fear." Rather than fleeing, they shrink back and remain mute, displaying the poem's theme that severe upheaval can paralyze even those typically active or vocal.

28. The poem compares the death of "great souls" to a shift in the air, making it seem _____ and difficult to breathe.
(a) thick
(b) normal
(c) sterile
(d) warm

Ans :

(c) sterile

This image underscores the emptiness after a revered individual dies. "Sterile" implies it lacks warmth or nourishment-like air drained of sustaining qualities, leaving people uneasy or emotionally short of breath.

29. Upon losing someone significant, our perception gains a sharply _____ clarity, which can be painful.
(a) soothing
(b) hurtful
(c) neutral
(d) fleeting

Ans :

(b) hurtful

In grief, insight can intensify regrets or unspoken sentiments, causing extra ache. Angelou describes this as clarity that "hurts," revealing every missed opportunity or kindness left undone.

30. The poet notes that in grief, memory becomes suddenly _____, forcing us to review moments we neglected.
(a) uncertain
(b) sharpened
(c) peaceful
(d) playful

Ans :

(b) sharpened

The poem highlights regretful thoughts of what we left unsaid or undone. This heightened recollection stings as we confront real or imagined failings tied to the departed.

31. Once a great soul dies, the poet observes our emotional world _____, as if the core of our reality disappears.
(a) remains stable
(b) takes leave
(c) floats upward
(d) expands widely

Ans :

(b) takes leave

We lose a foundational presence, so our usual sense of "normal" recedes. The poem likens this to a reality shift, leaving us feeling disoriented in the absence of their influence.

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Ans :

(a) Sharpened

The poet shows that grief intensifies recollection, making every regret or unspoken word painfully vivid. This clarity can be hurtful because it highlights what we never took the chance to express.

18. After great souls die, our minds, once formed by their "radiance," do what?
(a) Expand further
(b) Begin to fall away
(c) Glow more brilliantly
(d) Remain unaffected

Ans :

(b) Begin to fall away

Their guiding light shaped our thinking. Without it, we experience a loss of confidence or structure. Our minds slip into uncertainty-like stepping into a dark, cold cave missing that guiding radiance.

19. The poet describes a period before peace arrives as one of _____.
(a) dark, cold ignorance
(b) immediate resolution
(c) bright new beginnings
(d) swift return to normal

Ans :

(a) dark, cold ignorance

Angelou likens the aftermath of a great soul's death to being in a "dark, cold cave," emphasizing confusion, sorrow, and the feeling of losing essential insight once provided by that person.

20. Which final effect does Angelou suggest eventually "blooms" following these great losses?
(a) Greater devastation
(b) A slow and irregular peace
(c) Absolute emptiness
(d) Anger that lingers permanently

Ans :

(b) A slow and irregular peace

Though not immediate or total, peace creeps in at its own pace. The poem emphasizes that healing from such a loss cannot be rushed, but comes in uneven, comforting waves.

21. What kind of "electric vibration" fills the spaces after healing starts?
(a) A chaotic roar
(b) A low, destructive hum
(c) A soothing, comforting feeling
(d) A sudden explosive surge

Ans :

A soothing, comforting feeling

Angelou labels it an "electric vibration," but it's not harmful-it's gentle, enveloping those grieving in calmness. This subtle energy recharges hearts left depleted by tragedy, fueling gradual restoration.

22. In the last lines, the poet repeats "They existed" to remind us that _____.
(a) The departed souls were illusions
(b) We can become better in their memory
(c) They actually returned from the dead
(d) Their existence had no impact

Ans :

(b) We can become better in their memory

Angelou's repetitive phrase underscores that these remarkable beings truly lived and left an enduring legacy. Their presence should inspire those left behind to "be and be better."

23. Whose senses does Angelou mention are "restored, never to be the same"?
(a) The small forest creatures
(b) Those mourning the departed great souls
(c) The returning elephants
(d) People with no emotional response

Ans :

(b) Those mourning the departed great souls

Although healing emerges, we remain changed by the loss. We can sense normalcy returning, but it's "never the same" because grief permanently alters our perspective and emotional state.

24. Which phrase suggests that animals are deeply affected by major natural events?
(a) "Even elephants lumber after safety."
(b) "Elephants stand rigid and fearless."
(c) "No creatures ever react to trees falling."
(d) "Birds sing joyfully upon hearing crashes."

Ans :

(a) "Even elephants lumber after safety."

This line highlights how formidable beings-like elephants-are compelled to move away in alarm. Symbolically, it shows that no one remains untouched by a significant, destabilizing event.

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Ans :

(a) They restore them, but we remain changed

The poem describes a gentle reawakening: our senses function again, though forever altered by loss. We can live on, changed by the memory of those who have departed.

11. Which statement reflects the poet's final message regarding great souls?
(a) "They existed. We can be better, for they existed."
(b) "They never mattered to anyone."
(c) "Their impact fades immediately."
(d) "We must forget them quickly."

Ans :

(a) "They existed. We can be better, for they existed."

Angelou emphasizes that remembering these departed great souls encourages us to grow and improve ourselves. Their legacy remains a guiding force for becoming "better" versions of who we can be.

12. How does the poem compare the impact of great trees falling to great souls dying?
(a) Trees cause permanent fear in animals, souls do not
(b) Both trigger profound disturbance, shaking the entire environment
(c) Trees are worthless, souls are valuable
(d) Both events lead to joyful celebrations

Ans :

(b) Both trigger profound disturbance, shaking the entire environment

Just as animals sense the forest's tremors, people deeply feel the absence of great souls. In both scenarios, an entire surrounding realm reacts, highlighting the far-reaching effect of such losses.

13. What do "rocks on distant hills" do in response to a great tree's fall?
(a) They shudder
(b) They melt away
(c) They grow larger
(d) They roll down the slope

Ans :

(a) They shudder

Angelou uses "shudder" to show that even inanimate features of the landscape respond to this quake-like event. It underscores how a single immense loss resonates far beyond the immediate vicinity.

14. Which animals "lumber after safety" in the poem's initial lines?
(a) Lions
(b) Elephants
(c) Bears
(d) Wild dogs

Ans :

(b) Elephants

Angelou's lines describe typically confident elephants seeking refuge when monumental trees topple. Their slow, cautious retreat exemplifies how major losses unsettle even the sturdiest, mightiest presences.

15. The phrase "recoil into silence" best describes how _____ respond to fallen trees.
(a) lions
(b) humans
(c) small creatures
(d) geologists

Ans :

(c) small creatures

Tiny forest dwellers are so overwhelmed by a great tree's crash that they become mute and still, their very senses "eroded," pointing to how catastrophic events paralyze the most vulnerable beings.

16. When addressing the death of "great souls," the poet refers to the air becoming _____.
(a) thick, heavy
(b) light, rare, sterile
(c) sweet and pleasant
(d) dark and cold immediately

Ans :

(b) light, rare, sterile

Angelou's imagery conveys a sense that breathing is difficult, almost useless. This atmosphere suggests emptiness or hollowness left behind when influential, nurturing personalities vanish from our lives.

17. Which word best captures how memory behaves upon a great soul's death?
(a) Sharpened
(b) Diminished
(c) Blurred
(d) Erased

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32. The poem states that our minds, once guided by a great person's influence, begin to _____ after their departure.
(a) strengthen
(b) fall away
(c) rejoice
(d) resist

Ans :

(b) fall away

Without the nurturing wisdom previously offered, our thoughts lose stability. Angelou portrays it as a downward slip, a loss of direction or support once provided by that outstanding figure.

33. Grief doesn't exactly drive us mad, but rather leaves us feeling _____, trapped in cold darkness.
(a) blessed
(b) balanced
(c) reduced
(d) uplifted

Ans :

(c) reduced

According to Angelou, we aren't "maddened"; instead, we shrink into a state of hopeless ignorance akin to a "dark cave." This smaller, sadder condition shows how loss diminishes our confidence.

34. Eventually, the poet describes a slow, irregular _____ that blossoms after a major loss.
(a) sorrow
(b) awakening
(c) peace
(d) curiosity

Ans :

(c) peace

Angelou highlights the healing process, emphasizing that equilibrium and comfort do come, but not swiftly or uniformly. A gentle, uneven calm forms, gradually easing us from despair.

35. During this recovery phase, a subtle, almost _____ vibration fills the emptiness, helping people cope.
(a) random
(b) electric
(c) fading
(d) glaring

Ans :

(b) electric

Angelou references a comforting, quietly charged energy that soothes mourners-like a gentle current renewing dulled senses. It neither shocks nor overwhelms but helps rebuild an emotional balance in time.

36. The poet affirms that even after such immense loss, our _____ eventually return, though permanently altered.
(a) answers
(b) memories
(c) senses
(d) limits

Ans :

(c) senses

She notes that grieving survivors regain the ability to feel and perceive normally, but never quite the same way. This subtle readjustment underlines how loss changes us forever.

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37. The final lines emphasize that because these "great souls" truly _____, we can strive to be better.
(a) thrived
(b) yearned
(c) taught
(d) existed

Ans :

(d) existed

Angelou repeats "They existed" to stress their real-life impact. Simply knowing they lived inspires us to grow, improve, and honor their memory through our own positive transformations.

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38. Initially, the poem presents fallen trees so massive that elephants _____ after safety.
(a) dash
(b) lumber
(c) shrink
(d) squeak

Ans :

(b) lumber

Angelou uses "lumber" to describe the elephants' slow, heavy movement toward refuge. The fact that even mighty elephants seek safety reveals how startling a great tree's collapse can be.

39. For tiny forest creatures, the impact is so strong that their senses become _____ beyond fear.
(a) boosted
(b) diverted
(c) eroded
(d) blocked

Ans :

(e) eroded

They're paralyzed by the event, losing normal reactions. "Eroded" indicates that these senses wear away, overshadowed by shock rather than pure terror, underscoring the intensity of the phenomenon.

40. In describing the aftermath of a great loss, the poem says that newly restored senses softly _____: "They existed. They existed."
(a) shout
(b) whisper
(c) blink
(d) vanish

Ans :

(b) whisper

Post-grief, our heightened perceptions gently remind us of the profound individuals we've lost, urging us to recall their presence ("They existed") and to aim for personal growth in their honor.

41. When colossal trees topple, even bold animals react by seeking _____.
(a) a new path to flee quickly
(b) refuge from the unexpected danger
(c) strong alliances with each other
(d) direction from smaller forest creatures

Ans :

(b) refuge from the unexpected danger

Angelou shows that powerful creatures, like elephants or lions, become cautious when towering trees collapse. Their instinct is to find safety, indicating just how impactful such events are.

42. The poet describes tiny forest dwellers, their senses _____ from the overwhelming impact.
(a) rapidly expanding under fresh hopes
(b) refocusing to guard each other well
(c) eroded beyond any fearful response
(d) awakening to stronger, louder calls

Ans :

(c) eroded beyond any fearful response

Under extreme stress, these small animals become mute and still, too stunned to show normal fear reactions. The shock of a great tree's fall leaves them psychologically numbed.

43. After a revered person dies, the air feels oddly thin, bringing a painful _____ to the survivors.
(a) retreat from all vivid memories
(b) shift into unending contentment now
(c) awareness of unspoken commitments lost
(d) urge to celebrate the new era

Ans :

(c) awareness of unspoken commitments lost

As grief sets in, people recall missed opportunities-promised activities or affectionate words they never said. This stark reminder of what they failed to do intensifies their sorrow.

44. The poet emphasizes that our connected reality seems to _____ once major guiding figures vanish.
(a) resurface stronger with unwavering purpose
(b) collapse, leaving us adrift in sorrow
(c) glow brighter, fueled by new mentors
(d) scatter into countless fleeting illusions

Ans :

(b) collapse, leaving us adrift in sorrow

Angelou describes how a cornerstone of our worldview vanishes along with the departed. Their absence causes disorientation, indicating the deep reliance we had on their presence.

45. Ultimately, a gentle, uneven calm replaces agony, prompting us to remember "They existed," which spurs us to _____.
(a) improve ourselves in their memory
(b) lament the universe for taking them
(c) disregard all their influences now
(d) stop reflecting on the past fully

Ans :

(a) improve ourselves in their memory

In the final lines, Angelou urges us to evolve, guided by the legacy of those who've departed. Their existence compels us to grow and refine our lives in their honor.

46. Which of the given options contains the figure of speech that appears in the following line from the poem:
"When great trees fall, rocks on distant hills shudder."

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(a) "The stars winked mischievously in the dark night."
(b) "The mountain trembled as the thunder roared."
(c) "The river danced to the rhythm of the wind."
(d) "The clock's hands marched steadily forward."

Ans :

(b) "The mountain trembled as the thunder roared."

Both lines use personification to attribute human-like qualities to non-human elements, emphasizing the dramatic impact of the falling trees or thunder.

47. Which of the given options contains the figure of speech that appears in the following line from the poem:
"Small things recoil into silence, their senses eroded beyond fear."
(a) "The flowers blushed under the morning sun."
(b) "The wind whispered through the empty streets."
(c) "The frightened deer froze, its senses dulled with terror."
(d) "The ocean held its breath before the storm."

Ans :

(c) "The frightened deer froze, its senses dulled with terror."

Both lines use imagery to vividly describe the state of fear and withdrawal, evoking a strong sensory response.

48. Which of the given options contains the figure of speech that appears in the following line from the poem:
"Our minds, formed and informed by their radiance, fall away."
(a) "The moonlight bathed the earth in its soft glow."
(b) "Their guidance was the beacon that shaped our thoughts."
(c) "The sun's rays painted the horizon with golden hues."
(d) "The mountains stood as silent guardians over the valley."

Ans :

(b) "Their guidance was the beacon that shaped our thoughts."

Both lines use metaphor to symbolize the profound influence of great souls on our thoughts and understanding.

49. Which of the given options contains the figure of speech that appears in the following line from the poem:
"The air around us becomes light, rare, sterile."
(a) "The air turned heavy with grief, pressing on our hearts."
(b) "The rain danced joyfully across the parched land."
(c) "The silence wrapped around us like a warm blanket."
(d) "The stars twinkled like distant diamonds."

Ans :

(a) "The air turned heavy with grief, pressing on our hearts."

Both lines use symbolism to depict emotional states (grief or sterility) through descriptions of the air, creating a powerful mood.

50. Which of the given options contains the figure of speech that appears in the following line from the poem:
"Peace blooms, slowly and always irregularly."
(a) "Hope springs eternal in the human breast."
(b) "The flowers blossomed, filling the air with sweetness."
(c) "Kindness grows like a gentle stream carving its way through stone."
(d) "The dawn spread its arms slowly over the hills."

Ans :

(c) "Kindness grows like a gentle stream carving its way through stone."

Both lines use metaphor to liken abstract concepts (peace or kindness) to natural processes, emphasizing their gradual and unpredictable nature.

51. Choose the option that arranges these details in the poem's logical order:
1. Even mighty lions become fearful.
2. Towering trees crash, shaking distant rocks.
3. Elephants slowly retreat to safer ground.
4. The poem compares falling trees to a looming catastrophe.

(a) 4, 2, 1, 3
(b) 2, 1, 3, 4
(c) 2, 4, 1, 3
(d) 1, 3, 4, 2

Ans :

(c) 2, 4, 1, 3

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First, massive trees topple, disturbing faraway rocks (2). The poet frames this event as catastrophic (4). Lions then hunker down (1), while even elephants lumber away in alarm (3).

52. Pick the correct order of statements from When Great Trees Fall:
1. Smaller creatures shrink into silence.
2. The crash of great trees halts normal activity.
3. Fear robs them of usual senses.
4. Terrified animals lose the ability to react further.

(a) 4, 1, 3, 2
(b) 2, 1, 3, 4
(c) 1, 2, 4, 3
(d) 1, 3, 2, 4

Ans :

(b) 2, 1, 3, 4

The poem first shows the event's impact (2). Next, small beings grow mute (1). They're overwhelmed, losing normal responses (3), ultimately too stunned to do anything else (4).

53. Decide which ordering best fits these ideas:
1. Great souls' deaths cause the surrounding air to feel empty.
2. This light, rare atmosphere fosters brief, hurtful clarity.
3. Their absence deprives us of security.
4. We realize regrets about undone words or actions.

(a) 1, 2, 4, 3
(b) 2, 1, 4, 3
(c) 4, 1, 2, 3
(d) 1, 2, 3, 4

Ans :

(a) 1, 2, 4, 3

When major figures die, the air becomes oddly thin (1). That change yields painful insight (2), prompting regrets (4). Finally, we feel a loss of the stability they once provided (3).

54. Identify the correct sequence of the poem's statements:
1. Our sharper memory reexamines what we left unspoken.
2. We initially breathe in short, shallow breaths.
3. We see everything with a painful clarity.
4. Great souls die, altering how we experience the air.

(a) 4, 2, 3, 1
(b) 3, 1, 2, 4
(c) 4, 3, 1, 2
(d) 2, 4, 3, 1

Ans :

(a) 4, 2, 3, 1

After the poem notes a great soul's passing (4), we struggle to breathe properly (2). Then comes hurtful clarity (3), culminating in regrets surfacing, tormenting us over unspoken kindness (1).

55. Decide which arrangement fits these lines:
1. Reality "takes leave of us" when great souls vanish.
2. We're "not maddened but reduced" to ignorance.
3. Our nurtured souls shrink without their guidance.
4. We find ourselves stuck in dark, cold caves emotionally.

(a) 1, 3, 2, 4
(b) 3, 2, 4, 1
(c) 2, 4, 3, 1
(d) 4, 1, 2, 3

Ans :

(a) 1, 3, 2, 4

First, normal life slips away (1). Our souls, once fed by their presence, grow smaller (3), leaving us neither mad nor stable but "reduced" (2), isolated in a metaphoric dark cave (4).

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56. Select the correct order of thematic points:
1. Peace emerges only after some time.
2. The poem closes by affirming "They existed," spurring us to improve.
3. Grief initially feels relentless.
4. Soothing energy gradually helps our senses recover.

(a) 3, 1, 4, 2
(b) 1, 3, 2, 4
(c) 2, 1, 3, 4
(d) 3, 4, 1, 2

Ans :

(a) 3, 1, 4, 2

Angelou notes grief's early intensity (3), but eventually, a slow, uneven peace arrives (1). A comforting vibration mends our senses (4). Finally, we recall their existence and vow to be better (2).

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57. Determine which set of steps fits the poem's progression:
1. Falling trees show catastrophic power, scaring major forest animals.
2. Tiny creatures lose all typical responses.
3. The poem parallels this to great souls dying.
4. Humans, confronted by such a loss, feel the air become "light, rare, sterile."

(a) 2, 1, 3, 4
(b) 1, 2, 3, 4
(c) 1, 3, 4, 2
(d) 4, 2, 1, 3

Ans :

(b) 1, 2, 3, 4

We begin with the literal forest scenario (1 and 2). Then Angelou pivots to the metaphor for human grief (3), noting how people experience similarly suffocating conditions (4) when losing a great soul.

58. Pick which arrangement accurately matches these poem references:
1. Lions crouch in grass; elephants lumber away.
2. The poet transitions to discussing lost "great souls."
3. Smaller beings recoil in silence.
4. The air becomes strangely thin and sterile.

(a) 1, 3, 2, 4
(b) 3, 4, 2, 1
(c) 2, 1, 3, 4
(d) 4, 1, 2, 3

Ans :

(a) 1, 3, 2, 4

First, big forest creatures show alarm (1). Next, tiny creatures go mute (3). Then the poem shifts to the parallel concept: how human sorrow arises when "great souls" depart (2), making the air sterile (4).

59. Identify the proper sequence:
1. Grief causes our "eyes" to see painfully clearly.
2. Memory dwells on unsaid words, incomplete promises.
3. We briefly breathe, but the air feels sterile.
4. The poem shifts from literal trees falling to metaphorical human loss.

(a) 4, 3, 1, 2
(b) 3, 1, 4, 2
(c) 1, 2, 3, 4
(d) 2, 3, 4, 1

Ans :

(a) 4, 3, 1, 2

First, Angelou transitions from forest imagery to human experiences (4). We find the air's sterility (3), then endure "hurtful clarity" (1), which leads us to agonize over missed opportunities (2).

60. 10. Choose which listing orders the final sentiments in When Great Trees Fall:
1. Peace forms slowly, in a soothing electric way.
2. Our senses recover but remain changed.
3. We recall that the departed "existed, they existed."
4. We are urged to "be better" for their memory.

(a) 1, 4, 3, 2
(b) 1, 2, 3, 4
(c) 2, 3, 1, 4
(d) 4, 1, 2, 3

Ans :

(b) 1, 2, 3, 4

First, a slow, uneven peace arrives (1). Next, we sense partial restoration (2). The poem emphasizes "They existed" (3), culminating in an invitation to improve ourselves in their honor (4).

61. In "When Great Trees Fall," nature reacts powerfully when massive trees collapse. Read the two statements below and decide how they connect or differ according to the poem:
Statement (1) : When giant trees tumble, strong creatures like lions become frightened and hide in tall grass.
Statement (2) : The poem shows these mighty animals continuing as if nothing happened.

(a) (1) is true and (2) is false
(b) (2) is true and (1) is false
(c) (1) is the cause for (2)
(d) (1) and (2) are independent of each other

Ans :

(a) (1) is true and (2) is false

In the poem, even brave lions feel alarm and crouch down. That contradicts any suggestion that they ignore the event. Thus, (1) matches the text, and (2) is incorrect.

62. Consider how tiny forest creatures handle the thunderous impact of a fallen tree, based on the poem. Check the statements below to identify their relationship:
Statement (1) : Small animals become silent and still, losing normal responses when trees crash.

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and a vast, invisible network binding all parts of the environment together.

(iii) Lions, customarily dominant, now hide, and elephants-renowned for their strength-slowly retreat. Their behaviors imply that these "great trees" are essential pillars of stability. When they fall, even the most powerful must acknowledge their own fragility.

(iv) The tone is initially one of gravity and upheaval. Detailing bold creatures reduced to seeking safety introduces a sense of awe: nature's hierarchy is temporarily upended. This shift in expected roles imparts a solemn yet unifying atmosphere.

(v) While the lines may describe an actual forest, they can also symbolize the fall of great figures or pillars in a community.
Depicting proud animals suddenly vulnerable underlines the poem's key message: when monumental supports give way, even the strongest among us may feel shaken, reminding readers of our collective dependency on those "great trees."

2. Read the following extract from Maya Angelou's poem When Great Trees Fall and answer the questions that follow:
"When great trees fall
in forests,
small things recoil into silence,
their senses
eroded beyond fear."

(i) What effect does the poem suggest a "great tree" falling has on the smaller creatures in the forest?

(ii) Why might the poet stress the image of "small things recoil into silence"?

(iii) How does describing their "senses eroded beyond fear" heighten the emotional impact of this event?

(iv) In what way do these lines create a mood of solemnity and vulnerability within the forest setting?

(v) The poem presents small creatures responding dramatically to a great loss.
Do you interpret this as purely literal, or might it also serve as a metaphor for human reactions?
Briefly justify your view.

Ans :

(i) The poem indicates that when a towering tree falls, it sends a shock through the forest so strong that even the tiniest animals become overwhelmed, withdrawing into complete silence as a protective response to the sudden disruption.

(ii) Emphasizing how "small things" shrink back underscores their vulnerability. The silence symbolizes their stunned or paralyzed state, revealing the profound ripple effect of a mighty presence collapsing in their environment.

(iii) By saying their senses are "eroded beyond fear," the poet suggests these creatures are too frightened even to react normally. It intensifies the sense of devastation, showing that this loss shatters their usual instincts.

(iv) These lines convey a hushed, almost reverential stillness. The combination of falling giants and cowering small beings creates an atmosphere of awe and sorrow, reminding us of nature's delicate balance upended by a cataclysmic event.

(v) It can be read literally, illustrating how animals respond when a massive tree falls, but it also works as a metaphor for how people can be emotionally stunned when they lose someone influential.
Seeing these small creatures so deeply affected reflects how humans, too, can feel numb and uncomprehending in the wake of monumental loss.

3. Read the following lines from Maya Angelou's poem When Great Trees Fall and answer the questions that follow:
"When great souls die,
the air around us becomes
light, rare, sterile.
We breathe, briefly.
Our eyes, briefly,
see with
a hurtful clarity."

(i) What does the poem imply happens to the atmosphere around us when "great souls die"?

(ii) In what way might the words "light, rare, sterile" affect our understanding of grief's immediate aftermath?

(iii) Why does the poet emphasize that we "breathe, briefly" and see "with a hurtful clarity"?

(iv) How do these lines create a sense of sudden, disorienting loss in those left behind?

(v) The poem describes an unsettling yet sharp realization after a significant loss.
Do you think this clarity is ultimately

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Angelou specifically states that peace "blooms slowly and irregularly." She does not claim abrupt or total relief. Hence, statement (1) aligns with the poem, while (2) contradicts it.

68. Now compare these statements about how "soothing electric vibration" affects mourners. Which choice best fits?
Statement (1) : This quiet energy helps restore people's senses after grief.
Statement (2) : Despite that renewal, the poem notes we're not the same as before.
(a) (1) and (2) are unrelated
(b) (1) is the cause for (2)
(c) (1) and (2) reinforce each other
(d) (2) is true and (1) is false

Ans :

(c) (1) and (2) reinforce each other

The new energy heals our broken spirits (1). Although we recover, the poem says we remain changed by sorrow (2). Both statements focus on the layered process of grieving.

69. Think about the poem's repeated line, "They existed. They existed." Evaluate how these statements fit:
Statement (1) : That repetition highlights the real impact of those who died.
Statement (2) : It also prompts us to be better in their memory.
(a) (1) is true and (2) is false
(b) (2) is true and (1) is false
(c) (1) is unrelated to (2)
(d) (1) and (2) follow logically

Ans :

(d) (1) and (2) follow logically

Angelou's refrain insists on their existence, urging survivors to honor them by becoming improved versions of themselves. These ideas flow naturally: remembering their life leads to personal growth.

70. Lastly, consider the overall metaphor linking fallen trees to departed great souls. Which set of statements best describes their relationship?
Statement (1) : Fallen trees disturb nature as deeply as a great soul's death disturbs humanity.
Statement (2) : Both major events cause alarm and transition, shifting the usual balance of life.
(a) (1) is true and (2) is false
(b) (2) is true and (1) is false
(c) (1) and (2) are independent of each other
(d) (1) and (2) reinforce each other

Ans :

(d) (1) and (2) reinforce each other

Throughout the poem, Angelou parallels the natural upheaval from tree falls to the profound emotional shock when noble figures die. Each scenario underscores a universal sense of instability and mourning.

EXTRACT BASED QUESTIONS

1. Read the following extract from Maya Angelou's poem When Great Trees Fall and answer the questions that follow:
"When great trees fall,
rocks on distant hills shudder,
lions hunker down
in tall grasses,
and even elephants
lumber after safety."
(i) What impact does the falling of a "great tree" have on the surrounding environment, and how do the creatures react?
(ii) How do the words "rocks on distant hills shudder" reinforce the poem's sense of interconnectedness?
(iii) What significance do lions "hunkering down" and elephants "lumbering after safety" carry in this context?
(iv) Comment on the overall tone or mood these lines establish. How does the poet's choice of animals and actions contribute to it?
(v) In your view, does the poem use "great trees" as a literal or metaphorical idea, or both? Explain with reference to these lines how the image of strong creatures seeking refuge heightens the poem's central message.

Ans :

(i) The fall of these immense trees triggers shockwaves through the landscape. Even mighty animals respond with caution or fear: lions seek cover in tall grass, while elephants withdraw to safer ground. This reaction highlights the profound disturbance caused by the loss of something so large and foundational.
(ii) By saying that rocks on distant hills "shudder," the poem emphasizes that no being or element in nature remains untouched by the event. It suggests a shared vulnerability

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Extract 5

I have a mind myself and recognize
Mind when I meet with it in any guise
No one can know how glad I am to find
On any sheet the least display of mind.

Word Meaning :

1. Mind : ability to think
2. Guise : cover
3. Display of mind : show of intelligence

Explanation :

Finally, the narrator explains that because he has the ability to think, he can also recognize thoughtfulness in others-even in a creature as small as a mite. He is delighted to discover a sign of intelligence on his writing sheet, for its purposeful actions and attempts to survive suggest that it possesses its own form of awareness and decision-making. The narrator appreciates this display of "mind" in such an unexpected place.

FIGURES OF SPEECH

The poem provides detailed descriptions and includes philosophical reflections. At first, it appears straightforward, but there is a deeper complexity to its themes. The poet uses an irregular rhyme scheme, and the poem's simple rhythm helps emphasize the genuine tone.

Robert Frost has used several figures of speech (literary devices) in this poem, such as :

1. **Oxymoron :** This figure of speech pairs an adjective with a noun in a way that contradicts the noun's usual qualities. In the poem, "considerable speck" serves as an example: "speck" suggests something insignificant, yet it is called "considerable."
2. **Imagery :** The poem uses visual imagery to capture the mite's movements, enabling readers to imagine the tiny creature's actions in vivid detail.
3. **Alliteration :** Alliteration is the repetition of a consonant sound at the start of two or more consecutive words. Examples include:
   Been beneath
   Made me
   Breathing blown
   Something strange
   Could call
   My manuscript
   Too tiny
   Have had
   Cunning crept
   With which
   Mind myself
4. **Anaphora :** Anaphora occurs when two or more consecutive lines begin with the same word. One example is:
   "I let it lie there till I hope it slept.
   I have a mind myself and recognize…"
   Inversion : Inversion alters the usual word order in a sentence. Examples include:
   "This was no dust speck by my breathing blown,
   Plainly with an intelligence I dealt.
   Yet must have had a set of them complete
   On any sheet the least display of mind."
6. **Enjambment :** Enjambment is when a sentence flows into the next line without a punctuation break at the end. The poem demonstrates this in various places, allowing the thought to continue beyond the line break.

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MULTIPLE CHOICE QUESTIONS

1. In "A Considerable Speck," what did the narrator initially think the tiny dot on the page was?
(a) A broken pen nib
(b) A speck of dust blown by breath
(c) A small coffee stain
(d) A stray piece of eraser

Ans :

(b) A speck of dust blown by breath

At first, the narrator believes this moving spot is just dust he accidentally blew onto the paper. Later, he realizes it's a living mite with its own behaviors.

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2. The narrator was about to stop the dot with:
(a) A quick flick of his finger
(b) A small piece of cloth
(c) A period of ink from his pen
(d) A short breath of air

Ans :

(c) A period of ink from his pen

As he's writing, he contemplates dropping a final ink mark onto the speck to end its movement. The pen hovers, ready to deliver this lethal "period," before he notices it's alive.

beneficial or more painful? Provide one short reason in support of your view.

Ans :

(i) They become thin and unwelcoming, almost as if the physical world itself is stripped of its usual warmth and vitality. It's a way of showing how profound absence can alter our entire environment when we lose someone influential.

(ii) Describing the air as "light, rare, sterile" suggests a vacuum-like quality in mourning, where normal comforts and richness of life seem drained. Grief is shown to radically change our emotional and sensory reality.

(iii) By noting we can only breathe "briefly" and see "with a hurtful clarity," the poet conveys how shock forces us to confront an intensified awareness, but that awareness cuts deeply and feels exhausting to maintain.

(iv) They capture the abrupt shift from normalcy to hollow stillness, giving a glimpse of how, in the moment of loss, everyday functions like breathing or seeing turn into reminders of pain and absence.

(v) It can be beneficial because it forces us to notice what we once took for granted, but it also amplifies pain.
This clarity acts like a stark spotlight, making grief undeniably real and immediate.

4. Read the following lines from Maya Angelou's poem When Great Trees Fall and answer the questions that follow:
"Our memory, suddenly sharpened,
examines,
gnaws on kind words
unsaid,
promised walks
never taken."

(i) How does the poem portray the effect of a loss on our memory, and what does it mean for it to be "suddenly sharpened"?

(ii) Why might the poet refer to "kind words unsaid" and "promised walks never taken," and how does this emphasize the nature of regret?

(iii) In what way do the words "gnaws on" suggest a deeper emotional pain rather than a simple recollection?

(iv) Discuss how these lines highlight the poem's focus on missed connections and lingering remorse when we confront the finality of death.

(v) The poet underscores unfulfilled gestures and words left unspoken.
Do these lines imply we should be more forthcoming in life?
Explain briefly, giving one reason for your perspective.

Ans :

(i) The poem implies that grief makes our recollection painfully acute, as if the mind grows keener when someone important dies. This heightened memory brings forth instances we might normally overlook, forcing us to confront what we've lost in stark detail.

(ii) Naming "kind words unsaid" and "promised walks never taken" underlines how easily we postpone affection or quality time, assuming tomorrow is guaranteed. Their absence becomes more piercing when the opportunity to fulfill them is gone forever.

(iii) Saying memory "gnaws on" suggests a relentless, consuming ache rather than a gentle recollection. It likens regret to a slow bite at one's conscience, conveying deep emotional turmoil instead of mere nostalgia.

(iv) These lines stress the haunting realization that once a great soul departs, all incomplete gestures weigh heavier. By drawing attention to little moments left undone, the poem accentuates an unspoken longing and self-reproach amid grief.

(v) They hint that we ought to speak kindly and share experiences while we can.
One reason is that unspoken thoughts and unfulfilled plans can become painful reminders of lost chances once the person we cherish is no longer around.

5. Read the following lines from Maya Angelou's poem When Great Trees Fall and answer the questions that follow:
"Great souls die and
our reality, bound to
them, takes leave of us.
Our souls,
dependent upon their
nurture,
now shrink, wizened."

(i) How do these lines depict the effect on our "reality" when someone truly significant passes away?

(ii) Why does the poem highlight that our souls are "dependent upon their nurture," and what implication does that carry?

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Statement (2) : They immediately unite to find safety, making noise to alert others.
(a) (1) is true and (2) is false
(b) (2) is true and (1) is false
(c) (1) is the cause for (2)
(d) (1) and (2) are independent

Ans :

(a) (1) is true and (2) is false

Maya Angelou stresses that small creatures "recoil into silence," not rally in a group. They're too overwhelmed to make any loud response. So, (2) disagrees with the poem's portrayal.

63. According to Angelou, the poem changes focus from massive trees to describing the loss of important people. Compare these two statements and determine the correct option:
Statement (1) : When great souls die, people sense the air becoming thin or "sterile."
Statement (2) : This eerie change in the air makes breathing feel temporarily shallow.
(a) (1) and (2) have no direct link
(b) (2) is true and (1) is false
(c) (1) is the cause for (2)
(d) (1) and (2) reinforce each other

Ans :

(d) (1) and (2) reinforce each other

The poem says the environment feels "light, rare, sterile," which leads to short, strained breathing. Hence, both statements describe interrelated aspects of grief's immediate effect on survivors.

64. Focus on regrets and memory after a great soul's departure, as described in the poem. Which option best explains the link between these statements?
Statement (1) : Grief makes our memory painfully sharp, revealing unspoken words and missed opportunities.
Statement (2) : The poem claims we instantly forget all sorrow, moving on without regrets.
(a) (1) is true and (2) is false
(b) (2) is true and (1) is false
(c) (1) is the cause for (2)
(d) (1) and (2) have no link

Ans :

(a) (1) is true and (2) is false

Angelou highlights how we dwell on "kind words unsaid," intensifying regret. She never implies quick healing or amnesia about sadness. Thus, statement (2) contradicts the poem's main idea.

65. Consider how the poem portrays the lasting emotional impact when a powerful presence vanishes. Look at these statements and pick the correct relationship:
Statement (1) : Our familiar reality departs with the great soul, leaving us uncertain.
Statement (2) : Immediately, a bright sense of joy and comfort replaces the grief.
(a) (1) is true and (2) is false
(b) (2) is true and (1) is false
(c) (1) is the cause for (2)
(d) (1) and (2) are independent

Ans :

(a) (1) is true and (2) is false

Angelou emphasizes how losing an essential figure disrupts everything (1). She also notes that healing takes time and is irregular, so instant joy (2) is not part of the poem.

66. Think about the poem's middle portion, describing how minds and souls react to a beloved figure's absence. How do these statements relate?
Statement (1) : The mind was once "informed by their radiance" but now struggles.
Statement (2) : This inner collapse leads us to feel stuck in "dark, cold caves" of sorrow.
(a) (1) is true and (2) is false
(b) (2) is true and (1) is false
(c) (1) is the cause for (2)
(d) (1) and (2) are independent of each other

Ans :

(c) (1) is the cause for (2)

With the guiding light gone, the mind loses confidence, leading to that cave-like hopelessness. Thus, statement (1) triggers statement (2): losing someone's glow sinks survivors into emotional darkness.

67. Reflect on the poem's final stages, which mention an eventual calm returning. Read these statements and decide how they connect:
Statement (1) : Peace reenters our lives gradually, never in a straight path.
Statement (2) : The poem says all sorrow ends at once.
(a) (1) is true and (2) is false
(b) (2) is true and (1) is false
(c) (1) is the cause for (2)
(d) (1) and (2) are independent

Ans :

(a) (1) is true and (2) is false

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(i) How does the poem describe the aftermath "when great souls die," and what does this suggest about the passage of time?
(ii) In what way does the notion of "peace blooms" contrast with the earlier sense of loss or shock?
(iii) Why does the poet stress that this peace emerges "slowly and always irregularly," and how might that reflect the process of healing?
(iv) Discuss the meaning of "spaces fill with a kind of soothing electric vibration." In what sense does this line evoke renewal?
(v) The poem highlights a gradual, uneven return to calm following a profound loss.
Would you consider this "soothing electric vibration" a true resolution of grief or a sign of adapted resilience?
Briefly explain your view.

Ans :

(i) They indicate that after the shock and sorrow, a gentle sense of calm eventually appears, yet it does so only after some time has passed. This idea implies that grieving is not instant; rather, it transforms into a quiet acceptance as time unfolds.
(ii) Earlier lines focus on sorrow, confusion, or even numbness. By contrast, "peace blooms" introduces a feeling of relief or hope that dispels the overwhelming darkness. It underscores the poem's message that life can move toward solace, despite initial despair.
(iii) The poet's emphasis on gradual, uneven development suggests that healing does not follow a strict pattern. Grief eases in fits and starts, mirroring real human experience where recovery seldom happens in a smooth, predictable manner.
(iv) It implies that once-emptied spaces start to hum with a gentle, life-affirming energy. This "soothing electric vibration" evokes the quiet spark of renewal, indicating that something comforting and alive can fill the void left behind.
(v) It seems more like a resilience that helps people adapt to profound loss, rather than an outright conclusion of mourning.
The "vibration" suggests they never fully return to their old selves but discover a tender, renewed strength that allows them to continue onward.

8. Read the following lines from Maya Angelou's poem When Great Trees Fall and answer the questions that follow:

"Our senses, restored, never
to be the same, whisper to us.
They existed. They existed.
We can be. Be and be
better. For they existed."

(i) How does the poem depict the state of our "senses" when recovery from grief begins, and what does "never to be the same" imply?
(ii) Why might the poet repeat "They existed. They existed," and how does this emphasize the enduring impact of those who have passed?
(iii) What is the significance of "We can be. Be and be better" in terms of the poem's broader message about personal growth?
(iv) In what way do these lines suggest a hopeful forward movement, despite the pain of loss?
(v) The poet insists that by remembering "they existed," we can improve ourselves. How do you interpret this call to "be better"?
Briefly offer one reason that supports your interpretation.

Ans :

(i) They are shown as renewed yet forever altered-regaining functionality but carrying the profound memory of loss. "Never to be the same" indicates a permanent shift in perception, acknowledging that mourning transforms one's outlook on life.
(ii) Repeating "They existed" underscores the undeniable reality of those great souls. Even in death, their presence lingers, reminding us that their influence remains vital and urging us not to forget their lasting importance.
(iii) It highlights the poem's encouragement to evolve in the wake of grief. Their existence not only shaped us but also compels us to continue growing, improving, and honoring their legacy by striving to do more.
(iv) Despite earlier sorrow, these lines spark hope by showing that after loss, a gentle yet determined recovery emerges. This renewed sense of purpose enables us to move on with a deeper awareness of life's fragility.
(v) She implies that remembering these souls should prompt a moral or personal improvement in our lives.
One reason is that their legacy fuels our resolve to live more compassionately, carrying forward the qualities they embodied.

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(iii) Discuss the meaning behind the phrase "takes leave of us" in connection to losing a "great soul."
(iv) In what way does "shrink, wizened" convey both a physical and emotional transformation for those left behind?
(v) The poet suggests that our lives are deeply entwined with such guiding figures.
Do these lines imply that our identity partly dissolves without them?
Briefly explain one reason to support your understanding.

Ans :

(i) They show that when someone vital to our existence dies, the shared world we knew with them fundamentally changes. Part of our familiar framework vanishes, leaving us in a starkly different emotional landscape.
(ii) Emphasizing our reliance on their care underscores how these influential individuals help shape our growth and sense of belonging. Without their guidance, we lose crucial support, and life feels less secure.
(iii) It suggests that whatever reality we shared with that "great soul" disappears along with them, making us feel like we've lost a dimension of life itself, no longer anchored by their presence.
(iv) Using "shrink, wizened" evokes an image of withering both in spirit and perspective. The emotional blow reduces our confidence and vigor, almost like a plant deprived of essential sunlight and water.
(v) Yes, it implies our sense of self is partly tied to those who nurture us.
One reason is that losing such a cornerstone weakens the structures we rely on, so part of our identity feels diminished in their absence.

6. Read the following lines from Maya Angelou's poem When Great Trees Fall and answer the questions that follow:
"Our minds, formed
and informed by their
radiance, fall away.
We are not so much maddened
as reduced to the unutterable ignorance of
dark, cold
caves."
(i) How do these lines describe the state of our minds when "great souls" are lost?
(ii) What is the significance of their "radiance" in shaping us, and how is that lost?
(iii) Discuss why the poet contrasts being "maddened" with "reduced to the unutterable ignorance" in dark caves.
(iv) In what way do these words heighten the sense of emptiness or deprivation experienced by the survivors?
(v) The poet suggests a stark mental descent after losing those we depend on.
Do you think this descent implies hopelessness or a temporary stage of grief?
Briefly explain one reason for your view.

Ans :

(i) They imply our mental framework, once enriched and stabilized by a great person's influence, collapses in that person's absence. We lose the guidance and uplifting force they provided, leaving our thoughts less certain and more prone to confusion.
(ii) Their "radiance" speaks to wisdom, warmth, and uplifting qualities that inform our perspectives. When that brilliance disappears, the insight and assurance they imparted vanish too, rendering our minds more fragile and unsettled.
(iii) By stating "not so much maddened" but rather plunged into "unutterable ignorance," the poet emphasizes that it isn't fury but a vast blankness that overtakes us-a regression into a dim, pre-enlightened state rather than a raging mental breakdown.
(iv) The imagery of "dark, cold caves" underscores a profound stripping away of light and knowledge. This setting invokes desolation and backwardness, showing how grief can undo hard-won clarity and reduce us to raw vulnerability.
(v) It appears more like a temporary yet harrowing stage of deep mourning rather than total hopelessness.
Because the poem acknowledges a crippling loss but also suggests that time and memory eventually allow some form of renewal, this descent seems part of a grieving process rather than a final defeat.

7. Read the following lines from Maya Angelou's poem When Great Trees Fall and answer the questions that follow:
"And when great souls die,
after a period peace blooms,
slowly and always
irregularly. Spaces fill
with a kind of
soothing electric vibration."

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Word Meaning :

1. Speck : a very small spot/a small piece of dirt
2. Set off : ran
3. Idly : without any purpose, lazily
4. Poised : held steady
5. Unmistakably : undoubtedly
6. Mite : a very small insect
7. Inclinations : feelings

Explanation :

While writing on a clean white page, the narrator notices a tiny dot. At first, he thinks he has blown this speck of dust onto the paper with his own breath. However, he soon realizes that it is actually a living creature-a tiny insect-because it moves around quickly on its own. This tiny mite's movements suggest it has thoughts or intentions, as it tries to avoid being crushed by the narrator's pen.

Extract 2

It paused as with suspicion of my pen,
And then came racing wildly on again
To where my manuscript was not yet dry;
Then paused again and either drank or smelt-
With loathing, for again it turned to fly.
Plainly with an intelligence I dealt.

Word Meaning :

1. Racing : running
2. Manuscript : piece of written text
3. Paused : stopped
4. Loathing : strong dislike or hatred
5. Plainly : clearly

Explanation :

The tiny insect hesitates, seemingly wary of the narrator's pen, then rushes straight toward a spot on the page where the ink is still wet. It pauses there, possibly sniffing or tasting the fresh ink. Whatever it senses, it clearly dislikes-so it turns away, making another attempt to escape. In that moment, the narrator realizes he is dealing with a living mind, however small, rather than an unthinking speck of dust.

Extract 3

It seemed too tiny to have room for feet,
Yet must have had a set of them complete
To express how much it didn't want to die.
It ran with terror and with cunning crept.
It faltered: I could see it hesitate;
Then in the middle of the open sheet
Cower down in desperation to accept
Whatever I accorded it of fate.

Word Meaning :

1. Room : here, space
2. A set of them : here, a set of feet
3. Terror : fright
4. Cunning : cleverness
5. Faltered : walked with less confidence
6. Hesitate : uncertain/reluctant
7. Cower down: bend down and move backward in fear
8. Desperation : a state of hopelessness leading to extreme behavior
9. Accorded : granted

Explanation :

The insect appears almost too small to have proper feet, yet it manages to scurry around in fear, doing everything it can to survive. Its frantic movements and occasional cautious steps reveal both terror and clever maneuvering. The narrator observes how the creature wavers and finally stops in the center of the page, as though giving up and accepting whatever fate the narrator decides for it.

Extract 4

I have none of the tenderer-than-thou
Collectivistic regimenting love
With which the modern world is being swept.
But this poor microscopic item now!
Since it was nothing I knew evil of
I let it lie there till I hope it slept.

Word Meaning :

1. Tenderer-than-thou : more loving/delicate than someone else (attitude)
2. Collectivistic : concerned with some group, class, or society, not individuals
3. Regimenting : something imposed strictly by the state or society
4. Swept : strongly affected
5. Microscopic item : almost invisible insect (mite)

Explanation :

The narrator confesses that he is not among those who champion every living creature or advocate fiercely for animal rights. Still, he sees no harm in this tiny mite. Because it poses no threat and seems so insignificant, he chooses to leave it alone on the paper. He simply allows it to remain there, hoping it might even settle down or fall asleep in peace.

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CHAPTER 4

A CONSIDERABLE SPECK

INTRODUCTION

"A Considerable Speck," written by Robert Frost, is a poem that highlights the poet's remarkable ability to notice even the tiniest details. While writing, he notices what appears to be a simple speck of dust, but soon discovers that it is actually a living insect-a tiny mite-trying to evade his pen. Intrigued by its persistence, Frost realizes that even this minute creature can think and make decisions. Touched by its determination, he allows the mite to remain on the page. Through this thoughtful gesture, Frost reminds us that every living being, however small, deserves our attention and respect.

ABOUT THE POET

Robert Frost (1874–1963) was a famous American poet, known for his deep and insightful writing style. Born in San Francisco, he moved to New Hampshire after his father's death. Although he briefly attended Dartmouth College, he spent much of his early life working on farms and in factories. Frost faced many challenges getting his poems published but eventually found success with collections like A Boy's Will (1913) and North of Boston (1914). Over his lifetime, he won four Pulitzer Prizes-an unmatched record. Some of his well-known poems, such as "The Road Not Taken" and "Stopping by Woods on a Snowy Evening," have become classics.

SUMMARY

1. **Encounter with the Tiny Particle :** While writing on a clean sheet of paper, the narrator notices what appears to be a speck of dust blowing across the page. Initially believing it to be nothing more than a floating particle disturbed by his breath, he soon realizes that this speck is alive and moving on its own.
2. **Revelation of the Tiny Insect :** A closer look reveals that the speck is, in fact, an insect. It darts about, clearly aware of the narrator's pen and cautiously trying to avoid it. Once it reaches a patch of wet ink, the insect tastes or sniffs it but quickly turns away, as if repelled by the smell.
3. The Insect's Struggle and Surrender : Despite its best efforts, the creature's attempts to flee become frantic. It seems to have tiny feet-enough to scurry around-but eventually realizes it cannot escape the narrator's control. Overwhelmed, it gives up in the middle of the paper.
4. **The Narrator's Attitude :** Although he is not a committed animal lover or advocate, the narrator decides not to interfere. He simply allows the insect to remain on the page, waiting for it to calm down or possibly fall asleep.
5. **Appreciation of Intelligence :** Ultimately, the narrator recognizes the insect's survival instincts and respects its small but significant display of intelligence. He admires the creature's determined efforts, reinforcing the idea that any show of thoughtfulness-no matter how small-deserves acknowledgment.

WORD MEANINGS & EXPLANATION

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Extract 1

A speck that would have been beneath my sight
On any but a paper sheet so white
Set off across what I had written there.
And I had idly poised my pen in air
To stop it with a period of ink
When something strange about it made me think,
This was no dust speck by my breathing blown,
But unmistakably a living mite
With inclinations it could call its own.

3. Once the narrator recognized the speck was alive, he realized it had:
(a) Its own inclinations or will
(b) Magical powers to multiply
(c) Friendship with other insects
(d) No method of movement at all

Ans :

(a) Its own inclinations or will

He sees the mite pause suspiciously, then dart off again. This behavior indicates the speck isn't mere dust-it's a creature with intentions, responding and acting on its own.

4. Why did the mite pause near the still-wet manuscript ink?
(a) It might have sniffed or tasted the fresh ink
(b) It wanted to hide beneath a dark spot
(c) It tried to sharpen its tiny claws
(d) It hoped to camouflage against the text

Ans :

(a) It might have sniffed or tasted the fresh ink

The poem describes how the mite "either drank or smelt" the fresh ink, but reacts with clear dislike-implying a curiosity or confusion, then a hasty escape.

5. The mite's reaction to the ink suggested a sense of:
(a) Loathing
(b) Excitement
(c) Joy
(d) Hunger

Ans :

(a) Loathing

When it encounters the wet ink, the little speck "turned to fly" soon after, showing disgust or aversion, which supports the narrator's impression of a living mind expressing dislike.

6. After observing the mite's movements, the narrator concluded he was dealing with:
(a) A harmless piece of fluff
(b) An actual intelligence, however tiny
(c) A dried crumb from breakfast
(d) A reflection of light

Ans :

(b) An actual intelligence, however tiny

Seeing the insect hesitate, dash away, and react with caution, Frost's speaker recognizes these actions as evidence of purposeful thought-a sign that even a mite can have "mind."

7. The poem points out the mite seemed "too tiny to have room for feet," but must have had them because it:
(a) Expressed strong desire to survive
(b) Created visible footprints on the page
(c) Pushed the pen away with its limbs
(d) Danced in place in the wet ink

Ans :

(a) Expressed strong desire to survive

Despite its minuscule size, it clearly moves and maneuvers, reflecting a determined will to evade danger. The narrator imagines its feet, though invisible, performing these quick survival steps.

8. Which phrase best captures the mite's movement across the paper?
(a) Leisurely wandering
(b) "Ran with terror and with cunning crept"
(c) Floating in the air at random
(d) Doing a rhythmic dance

Ans :

(b) "Ran with terror and with cunning crept"

Frost's speaker notes its frantic dashes and stealthy creeping, revealing both panic and strategy-demonstrating that it's actively trying to avoid harm from the potential threat of the pen.

9. The speaker sees the mite eventually cower in the middle of the sheet. This gesture implies it:
(a) Summoned reinforcements from other mites
(b) Resigned itself to whatever fate the narrator chose
(c) Decided to hide under a piece of dust
(d) Wanted to devour the remaining ink

Ans :

(b) Resigned itself to whatever fate the narrator chose

After frantic evasion, the tiny creature apparently gives up and stops. Frost's words suggest it's surrendering to the writer's power, uncertain but desperate, awaiting the outcome.

10. The narrator claims he lacks the "collectivistic regimenting love" sweeping the modern world. Yet he:
(a) Feels no pity for creatures
(b) Shows mercy to this microscopic insect

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(c) Ends up crushing it after all
(d) Takes it outside and sets it free

Ans :

(b) Shows mercy to this microscopic insect

Though not professing universal compassion, the speaker recognizes no evil in the mite and spares it, letting it "lie there till I hope it slept," revealing a gentle choice.

11. The poem says the mite is "nothing I knew evil of," so the narrator:
(a) Politely inquires about its origins
(b) Leaves it on the page, undisturbed
(c) Decides to burn the page
(d) Drowns it in the ink blot

Ans :

(b) Leaves it on the page, undisturbed

He finds no reason to harm it since it's not threatening. This acceptance underlines how he judges it purely based on observed intelligence and innocence, not prejudice or fear.

12. The narrator feels "glad" to discover any sign of mind on his paper because:
(a) He recognizes and values intelligence, however small
(b) He wants new material for a scientific study
(c) He plans to keep mites as interesting pets
(d) He is lonely and needs companionship

Ans :

(a) He recognizes and values intelligence, however small

Frost's speaker cherishes any hint of "mind," even in a creature too tiny for normal notice. This delight in finding awareness underscores the poem's theme of respecting unexpected life forms.

13. Which word best describes the mite's manner of approaching the wet ink?
(a) Boldly confident
(b) Suspicious and hesitant
(c) Carelessly inattentive
(d) Calmly cheerful

Ans :

(b) Suspicious and hesitant

The poem highlights it pausing and possibly sniffing or tasting, then turning away in disgust. This stop-and-go behavior shows wariness, not carefree acceptance of the ink's unknown nature.

14. What does "I have a mind myself and recognize/ Mind when I meet with it" convey?
(a) A belief that all insects think better than humans
(b) A fear of intelligence in small creatures
(c) A delight in any display of conscious thought
(d) A longing to train the insect

Ans :

(c) A delight in any display of conscious thought

He's pleased to see intelligence in any form, no matter how tiny. The poem values mindful agency in creatures, revealing the writer's gratitude upon encountering even subtle evidence of thought.

15. Why did the mite "falter," according to the poem?
(a) It wanted to greet the narrator
(b) It was too cold to move well
(c) It was uncertain whether to run or stay
(d) It was waiting for more mites to appear

Ans :

(c) It was uncertain whether to run or stay

As it faced the narrator's pen, the mite's fear and strategy combined, causing it to pause in indecision-a clear sign of hesitancy as it weighed possible danger in either choice.

16. The line "It seemed too tiny to have room for feet" implies the speaker:
(a) Can hardly believe it has full limbs
(b) Thinks it's missing a leg
(c) Expects it to vanish at any moment
(d) Believes it's gliding on a cushion of air

Ans :

(a) Can hardly believe it has full limbs

Observing such a minuscule creature scurry around suggests it must have a functional set of legs. Its agility is remarkable for something apparently too small to contain typical features.

17. "It ran with terror and with cunning crept" shows the mite's:
(a) Absolute confusion
(b) Combination of fear and cleverness
(c) Tendency to chase other insects
(d) Desire to walk in circles

Ans :

(b) Combination of fear and cleverness

The poem depicts both panic and strategy in the mite's moves-speedy sprints and sly creeping-

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highlighting the insect's reaction to danger and its skill in avoiding the deadly pen.

18. The narrator confesses to not having "tenderer-than-thou" love, meaning:
(a) He hates all creatures
(b) He isn't blindly protective of every living thing
(c) He hunts insects for pleasure
(d) He wrote a treatise on insect kindness

Ans :

(b) He isn't blindly protective of every living thing

Frost's speaker clarifies that he isn't an over-the-top champion of minimal life forms. However, this doesn't stop him from sparing the mite, simply because it shows no harm or malice.

19. Which phrase indicates the narrator wanted to see if the speck was truly moving on its own?
(a) "I tapped the page lightly for proof"
(b) "Something strange about it made me think"
(c) "I called out for a second witness"
(d) "I tried blowing softly to test it"

Ans :

(b) "Something strange about it made me think"

He was about to crush it with ink, but paused because of a curious, purposeful movement. That odd behavior forced him to consider it might be alive, not a mere dust fleck.

20. What evidence suggests the mite might have tested or disliked the wet ink?
(a) It paused, then hurried away "with loathing"
(b) It tried to bury itself in the ink
(c) It nodded at the narrator approvingly
(d) It built a small nest in the blot

Ans :

(a) It paused, then hurried away "with loathing"

In the poem, the mite stops near fresh ink, possibly smelling or tasting it, then flees quickly. The word "loathing" signals its strong aversion, hinting it found the ink unpleasant.

21. The poem's moral focus is on noticing intelligence in small forms, concluding that:
(a) "All small life is illusion"
(b) "No one can know how glad I am to find... the least display of mind"
(c) "Some mites are purely mechanical"
(d) "We must condemn all worthless creatures"

Ans :

(b) "No one can know how glad I am to find... the least display of mind"

Frost's speaker values even a tiny creature's thoughtful actions. He celebrates discovering that small spark of awareness, remarking on how such minimal intelligence can delight him unexpectedly.

22. Near the end, the speaker does what with the mite, hoping it:
(a) Falls prey to bigger insects
(b) Sleeps on the page peacefully
(c) Glides to another sheet to survive
(d) Follows him outside into fresh air

Ans :

(b) Sleeps on the page peacefully

He states he left it alone, unconcerned about harm or removal. This final act shows forbearance, letting the mite remain at rest, indicating compassion despite not championing all life forms.

23. The narrator's reference to "my pen in air/to stop it with a period" best highlights:
(a) He planned to feed the mite
(b) He nearly ended the mite's life using his ink
(c) He was bored and doodling lines
(d) He decided to sign his name carefully

Ans :

(b) He nearly ended the mite's life using his ink

The pen hovered, poised to drop lethal ink on the speck-like delivering a fatal period. That crucial moment captures the difference between letting it live or crushing it.

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24. The poem implicitly compares the mite's survival instincts to:
(a) A demonstration of cunning thought
(b) A flamboyant stage performance
(c) The cunning of a large predator
(d) The reliance on group strategy

Ans :

(a) A demonstration of cunning thought

By analyzing the mite's careful hesitation, sprints, and final cowering, Frost's speaker sees real intelligence-like a deliberate mind acting to preserve its life, despite its minuscule size.

25. Overall, A Considerable Speck underlines the narrator's pleasure in finding "mind" in:
(a) All mechanical robots

Because the insect "drank or smelt" the ink (1), it rushes away "with loathing" upon sensing it's unpleasant or risky. This behavior (2) proves awareness, triggered by that bad experience.

63. As Frost's poem continues, the narrator realizes the speck isn't just moving randomly-he sees it running and creeping with caution. Reflect on how these statements interconnect:
Statement (1) : "It ran with terror and with cunning crept" points to both fear and clever strategy.
Statement (2) : The speaker believes the creature's cunning is merely automatic, showing no real intelligence.
(a) (1) is true and (2) is false
(b) (2) is true and (1) is false
(c) (1) is the cause for (2)
(d) (1) and (2) are independent

Ans :

(a) (1) is true and (2) is false

Yes, it moves in a mix of terror and cunning (1). But the poem explicitly calls it "plainly with an intelligence." Therefore, it's not just automatic reflex. So (2) is incorrect.

64. In 'A Considerable Speck', the mite falters, hesitates, and finally cowers in the middle of the page. Observe the statements below and determine their relationship:
Statement (1) : It hesitates, showing confusion about whether to flee or stop.
Statement (2) : The mite chooses to surrender, waiting for whatever fate the speaker decides.
(a) (1) is true and (2) is false
(b) (2) is true and (1) is false
(c) (1) leads to (2)
(d) (1) and (2) do not match

Ans :

(c) (1) leads to (2)

Its hesitation (1) reveals an inability to find a better escape route, leading it to cower down and passively accept the narrator's choice (2). The final submission follows from that uncertainty.

65. In the poem 'A Considerable Speck', the speaker becomes fascinated by how something so minuscule could still move quickly and avoid danger. Reflect on these two statements in that context:
Statement (1) : He claims it looks too tiny to have space for feet, yet it must.
Statement (2) : The insect's ability to run around in fear proves it must have functional legs.
(a) (1) and (2) are unrelated
(b) (1) is true and (2) is false
(c) (1) is the cause for (2)
(d) (1) and (2) reinforce each other

Ans :

(d) (1) and (2) reinforce each other

The narrator marvels that something so small can still scurry effectively (1). Because it dashes and evades, it clearly has legs (2). Together, these ideas confirm the mite's remarkable agility.

66. Narrator admits he lacks a sentimental "tenderer-than-thou" attitude but still spares the mite. Examine these statements to see how they connect:
Statement (1) : He openly states he is not overly kind to every living thing.
Statement (2) : Regardless, he shows mercy by letting the tiny creature remain untouched.
(a) (1) is true and (2) is false
(b) (2) is true and (1) is false
(c) (1) is the cause for (2)
(d) (1) and (2) illustrate irony

Ans :

(d) (1) and (2) illustrate irony

He claims he doesn't share extreme compassion for all creatures, yet he demonstrates it by saving this insect. That contrast between his claim and action creates an ironic situation in the poem.

67. Speaker finds the mite harmless and hopes it may even rest peacefully on the page. Think about these statements:
Statement (1) : Because the mite shows no signs of malice, the speaker leaves it alone.
Statement (2) : He decides to crush it anyway, believing it worthless.
(a) (1) is true and (2) is false
(b) (2) is true and (1) is false
(c) (1) is the cause for (2)
(d) (1) and (2) are independent of each other

Ans :

(a) (1) is true and (2) is false

The poem specifically says he does not kill the mite, as it did "no evil." Hence (1) matches the text, while (2) contradicts his kind decision to leave it be.

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After frantic evasion, it hunches down, apparently giving in to whatever the narrator might choose. This posture displays fear and submission, a final acceptance of possible doom.

33. The narrator does not claim to be overly protective of all life forms, but this "microscopic item" caused him to show _____.
(a) mercy
(b) frustration
(c) joking
(d) scorn

Ans :

(a) mercy

While disclaiming a grand "tenderer-than-thou" ideology, he chooses compassion because the mite does no harm. This merciful stance underscores his personal sense of fairness and empathy for minor living things.

34. In effect, the narrator lets the mite remain "till I hope it _____."
(a) joined me
(b) slept
(c) swelled
(d) cried

Ans :

(b) slept

Instead of killing or removing it, he lets it be, hoping it finds rest. This quiet acceptance reveals empathy; he sees no reason to destroy something that's neither evil nor threatening.

35. The poem concludes with the line "I have a mind myself and recognize _____ when I meet with it."
(a) mind
(b) luck
(c) dust
(d) courage

Ans :

(a) mind

The speaker affirms he can identify intelligence wherever it's found-no matter how tiny. It's a celebration of consciousness, even within the smallest creatures crossing his page.

36. He is relieved to find on any piece of writing, even the slightest show of _____.
(a) intelligence
(b) color
(c) calmness
(d) dryness

Ans :

(a) intelligence

This final thought expresses delight in discovering purposeful life anywhere, especially on a "paper sheet so white." Intelligence, however small, pleases him more than trivial marks or meaningless dust.

37. The speaker acknowledges the mite's first approach as a straightforward sign of _____ beyond mere reflex.
(a) desire
(b) awareness
(c) magic
(d) panic

Ans :

(b) awareness

It stops, moves off, stops again, suggesting actual thought or caution, not random movement. That "awareness" proves to the narrator that the speck is indeed alive and mentally reacting.

38. The poem shows that the mite not only runs quickly but also carefully _____ to avoid immediate danger.
(a) barks
(b) creeps
(c) leaps
(d) dissolves

Ans :

(b) creeps

Aside from dashing, it sometimes edges forward stealthily. Frost uses words like "with cunning crept," indicating a deliberate, strategic approach to survival, a hallmark of mindful behavior.

39. In a moment of near defeat, the mite stands in the sheet's center to _____, no longer fleeing.
(a) accept its fate
(b) ask for help
(c) plan a better route
(d) find a new vantage

Ans :

(a) accept its fate

Having run and hidden, it stops, apparently yielding to whatever the narrator might do next. This expression of surrender underscores its desperation in the face of the pen's threat.

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40. By calling the mite "nothing I knew evil of," the speaker justifies leaving it alone, concluding it poses no _____.
(a) puzzle
(b) joy
(c) harm
(d) money

Ans :

(c) harm

The narrator sees no malicious or dangerous trait in this insect. Because it's innocent, he feels no urge to kill it, allowing it to exist peacefully on the paper.

41. While the speaker held his pen in midair, he noticed the moving dot was truly alive, realizing it had _____.
(a) no perceptible sense of direction
(b) enough will to dodge danger
(c) incredible wings hidden from sight
(d) an urge to communicate by ink

Ans :

(b) enough will to dodge danger

Observing how the speck paused, ran, and avoided the ink, Frost's narrator concludes this tiny creature intentionally acts to survive, indicating it possesses a meaningful sense of self-preservation.

42. The narrator almost dropped a lethal ink mark on the dot, but something stayed his hand because the speck showed _____.
(a) no special reaction at all
(b) clear intelligence in its cautious moves
(c) strong illusions of color changing
(d) immediate willingness to fight back

Ans :

(b) clear intelligence in its cautious moves

Noticing the speck's repeated hesitation and strategic scurrying, the speaker recognizes thoughtful behavior. This realization dissuades him from crushing it with the intended "period" of ink.

43. After scurrying away from the wet ink, the mite faltered in the middle of the sheet, apparently preparing to _____.
(a) accept whatever fate the writer chose
(b) attract others by vibrating signals
(c) create a new home in ink spots
(d) store leftover ink for nourishment

Ans :

(a) accept whatever fate the writer chose

When the mite's attempts to escape fail, it halts and cowers. Frost implies the speck surrenders to the narrator's authority, seemingly resigned that its life depends on his decision.

44. The speaker admits he lacks "collectivistic love" for all creatures, yet he spares the tiny mite because it posed _____.
(a) serious moral dilemmas to him
(b) no harm and had shown no evil
(c) enough regal bearing to be admired
(d) helpful knowledge about science experiments

Ans :

(b) no harm and had shown no evil

He clarifies not having grand protective impulses toward every creature. Nonetheless, he finds no wrongdoing in the mite, so sees no reason to kill it-merely letting it remain unscathed.

45. Ultimately, the poet notes he values any small hint of "mind," feeling relieved to see a living spark on his page, even though it was only _____.
(a) a microscopic speck displaying awareness
(b) an irrelevant crumb left at breakfast
(c) a crumb of pencil lead
(d) silent dust speck blown by wind

Ans :

(a) a microscopic speck displaying awareness

Frost's speaker takes delight in discovering intelligence in the smallest forms. Witnessing purposeful action in a near-invisible mite affirms the presence of genuine "mind," inspiring his respect and caution.

46. Which of the given options contains the same figure of speech as in this line from A Considerable Speck:
"With loathing, for again it turned to fly."
(a) "The silent sea rose and fell, indifferent to all."
(b) "The old door groaned in protest at being opened."
(c) "Their laughter echoed merrily through the alley."
(d) "Tiny leaves lay still, drenched in morning dew."

Ans :

(b) "The old door groaned in protest at being opened."

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Here, the door "groans" and "protests," giving it human reactions. Similarly, Frost's mite "loathing" something treats an insect as if it can experience human disdain-classic personification.

47. Identify the line using figure of speech, just as in this line:
"It ran with terror and with cunning crept."
(a) "The day ended in sweet sorrow."
(b) "He typed quickly, carefully checking each letter."
(c) "One leaf fell, landing silently on the path."
(d) "She arranged the flowers in a bright vase."

Ans :

(a) "The day ended in sweet sorrow."

"Sweet sorrow" places conflicting feelings side by side, echoing how the mite moves with both fear ("terror") and strategy ("cunning"). This contradiction is the hallmark of oxymoron.

48. Which option contains figure of speech parallel to this line:
"It seemed too tiny to have room for feet."
(a) "He parted the crowd politely."
(b) "She frowned as the clock chimed noon."
(c) "My hunger could devour a feast for ten."
(d) "Her tears could fill every ocean on earth."

Ans :

(d) "Her tears could fill every ocean on earth."

Exaggerating tears large enough to fill "every ocean" parallels describing something as too small to hold normal legs. Both lines stretch truth to highlight the intensity of an observation.

49. Which of the given options contains the same figure of speech as in this line:
"It paused as with suspicion of my pen."
(a) "The evening sky turned a warm orange hue."
(b) "The old floorboards groaned under heavy footsteps."
(c) "A rabbit hopped away silently through the bushes."
(d) "Raindrops fell continuously throughout the night."

Ans :

(b) "The old floorboards groaned under heavy footsteps."

Personification assigns human traits or feelings to nonhuman objects. Just as the mite "suspects" the pen, this line describes floorboards as "groaning," suggesting a human-like reaction to weight.

50. Which of the given options contains the same figure of speech as in this line:
"I had idly poised my pen in air to stop it with a period of ink."
(a) "Her laughter sparkled like the morning dew."
(b) "They raced toward the finish line as quickly as cheetahs."
(c) "His silence was a dagger aimed at my heart."
(d) "Flames curled and flickered, dancing with the shadows."

Ans :

(c) "His silence was a dagger aimed at my heart."

A metaphor directly compares two unlike things without "like" or "as." Calling silence a "dagger" is parallel to calling ink a lethal "period," both implying danger or harm figuratively.

51. Select the option that places these details in the poem's correct order:
1. The speaker notices a tiny spot on white paper.
2. He raises his pen, ready to crush it with ink.
3. He suddenly realizes it's a living mite, not dust.
4. He thinks it moved on its own, with real purpose.

(a) 2, 1, 3, 4
(b) 1, 2, 4, 3
(c) 1, 2, 3, 4
(d) 3, 4, 1, 2

Ans :

(c) 1, 2, 3, 4

First, he spots a speck on his paper (1). Next, he poises his pen to drop ink (2). Then he discovers it's alive (3), recognizing purposeful movement (4).

52. Decide which logical sequence fits these lines from the poem:
1. The mite approaches the wet ink in the manuscript.
2. It pauses, possibly tasting or smelling the ink.
3. It shows disgust and runs away.
4. The speaker realizes the insect truly has intelligence.

(a) 1, 4, 2, 3
(b) 1, 2, 3, 4
(c) 2, 1, 4, 3
(d) 4, 1, 3, 2

Ans :

(b) 1, 2, 3, 4

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The mite heads for the fresh ink first (1), then stops to sense it (2), reacts with "loathing" and flees (3). Finally, the narrator concludes it's showing cleverness or "mind" (4).

53. Which arrangement best aligns with the poem's midpoint ideas?

1. The speaker notes the mite is too small to have normal legs.
2. It nevertheless scurries quickly and carefully, revealing survival instincts.
3. It hesitates, seeming uncertain about where to go.
4. At last, it cowers in the middle of the page.

(a) 4, 2, 3, 1
(b) 1, 3, 2, 4
(c) 1, 2, 4, 3
(d) 1, 2, 3, 4

Ans :

(d) 1, 2, 3, 4

Frost first remarks it's too minuscule for feet (1). Yet it runs effectively (2), then falters (3), and ultimately crouches on the page (4), uncertain and resigned to its fate.

54. Identify the correct sequence of events here:

1. The mite "ran with terror and with cunning crept."
2. The speaker observes it falter and "see it hesitate."
3 It surrenders in the paper's center.
4. The poem highlights that this indicates a mix of fear and strategy.

(a) 2, 4, 1, 3
(b) 1, 2, 4, 3
(c) 4, 3, 2, 1
(d) 1, 4, 2, 3

Ans :

(b) 1, 2, 4, 3

First, it dashes and creeps (1). Next, the speaker notices its hesitation (2). This reveals both terror and cunning (4). Ultimately, it sits in the page's middle, giving up (3).

55. Which option lists these lines from the poem in the right order?

1. The narrator claims he's not extra-lenient about all creatures.
2. He still shows compassion to this "microscopic item."
3 He sees no evil in the mite.
4. He lets it remain on the paper, hoping it sleeps.

(a) 1, 3, 2, 4
(b) 3, 1, 2, 4
(c) 4, 1, 3, 2
(d) 2, 4, 1, 3

Ans :

(a) 1, 3, 2, 4

He first admits he's not super-sentimental (1), then notes that this particular mite seems harmless (3). Despite that, he ends up saving it (2), leaving it in peace on the page (4).

56. Think about how the poem transitions to the final idea of recognizing "mind." Arrange the statements below:

1. The narrator acknowledges his own mind is able to detect intelligence.
2. He notes how glad he is when he sees a "display of mind."
3. He first addresses that the mite displays purposeful thought.
4. The speaker concludes he's witnessing genuine awareness in this tiny speck.

(a) 3, 1, 4, 2
(b) 1, 4, 2, 3
(c) 3, 4, 1, 2
(d) 1, 2, 3, 4

Ans :

(c) 3, 4, 1, 2

He notices the mite's intelligence (3), confirms it's real awareness (4), states that having a mind helps him identify another mind (1), and ends celebrating any sign of intelligence (2).

57. Decide how these statements follow the poem's logic:

1. The speaker contemplates dropping a lethal ink period on the speck.
2. He halts upon realizing it has self-directed inclinations.
3. He wonders if it's just dust or truly alive.
4. He initially believed the speck was something blown by his breath.

(a) 4, 1, 3, 2
(b) 1, 3, 2, 4
(c) 4, 3, 2, 1
(d) 1, 4, 3, 2

Ans :

(a) 4, 1, 3, 2

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First, the narrator sees a "speck" and suspects dust (4), considers inking it dead (1), but begins to suspect it's alive (3), then concludes it demonstrates actual choice (2).

58. Find the correct order for these lines:
1. The mite might have tasted or smelled the wet ink with disgust.
2. It was moving across the writing, so the speaker paused his pen.
3. It turned away "with loathing," trying to escape.
4. The speaker realized a living mind was behind those actions.

(a) 2, 1, 4, 3
(b) 2, 1, 3, 4
(c) 1, 2, 3, 4
(d) 4, 3, 1, 2

Ans :

(b) 2, 1, 3, 4

The bug's movement triggers the speaker to hesitate with his pen (2). It then inspects the wet ink (1), reacts by fleeing (3), and the narrator concludes it's a sign of intelligence (4).

59. Which arrangement fits these short references best?
1. The poem describes the mite's contradictory responses: terror plus cunning.
2. Ultimately, it stops, accepting the narrator's power over its fate.
3. This is after a series of frantic movements across the page.
4. The speaker finds no evil in the insect and spares it.

(a) 3, 1, 2, 4
(b) 1, 2, 3, 4
(c) 1, 3, 4, 2
(d) 3, 4, 1, 2

Ans :

(a) 3, 1, 2, 4

The mite initially scurries in panic (3), showing both fear and craftiness (1). It finally cowers in the center (2). Seeing no maliciousness, the speaker chooses not to kill it (4).

60. Select the best order of these concluding elements:
1. The narrator says he isn't among those who show love to every tiny thing.
2. He notes this speck is "nothing I knew evil of."
3. He leaves it on the paper, hoping it sleeps.
4. He values "mind," feeling glad to see signs of intelligence.

(a) 1, 4, 3, 2
(b) 4, 2, 3, 1
(c) 1, 2, 3, 4
(d) 2, 1, 4, 3

Ans :

(c) 1, 2, 3, 4

He first clarifies he's not overly sentimental (1), finds no evil in the mite (2), lets it be (3), and finally rejoices in discovering a "display of mind" on his page (4).

61. In Robert Frost's poem 'A Considerable Speck', the speaker initially sees a speck on white paper and almost crushes it with ink. Then he notices it's alive and acts with a tiny form of intelligence. Study the statements below and choose the correct relationship:
Statement (1) : The speaker first believes the dot is just dust.
Statement (2) : He immediately saves it without any hesitation or second thoughts.

(a) (1) is true and (2) is false
(b) (2) is true and (1) is false
(c) (1) is the cause for (2)
(d) (1) and (2) are independent

Ans :

(a) (1) is true and (2) is false

He truly misidentifies it as dust at first but does not instantly spare it. He hovers his pen, almost killing it, before realizing its life. Hence, (2) contradicts the poem's events.

62. As you read further in 'A Considerable Speck', the speaker watches the tiny creature move suspiciously toward fresh ink and dash away. Think about the lines below and decide the correct link:
Statement (1) : The insect sniffs or tastes the wet ink, then flees in disgust.
Statement (2) : Its negative reaction to the ink shows it understands danger.

(a) (1) is true and (2) is false
(b) (2) is true and (1) is false
(c) (1) and (2) are independent
(d) (1) is the cause for (2)

Ans :

(d) (1) is the cause for (2)

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(b) Invisible cosmic forces
(c) Seemingly insignificant living things
(d) Discarded scraps of paper

Ans :

(c) Seemingly insignificant living things

The final message is that no life is too small to surprise us with its intelligence. The narrator is profoundly grateful to witness conscious effort in a creature so easy to overlook.

26. The narrator initially misjudges the tiny spot on the paper as a _____ from his own breath.
(a) drifting flake
(b) mild breeze
(c) blown speck
(d) faint scent

Ans :

(c) blown speck

He first assumes it's just dust he accidentally exhaled onto the page. Only after seeing it move purposefully does he realize it's actually a living mite, not mere debris.

27. With the pen ready, the speaker almost ended the mite's journey by dropping a _____ of ink.
(a) large blot
(b) strong splotch
(c) medium wave
(d) deadly period

Ans :

(d) deadly period

He calls it a "period," but in context, it would have lethal consequences for the tiny insect. This near-fatal punctuation underscores how easily the mite's life might have ended.

28. Observing the mite's behavior, the speaker concludes it's not simple dust but a creature with its own _____.
(a) cunning trick
(b) living will
(c) fragile wings
(d) hidden friend

Ans :

(b) living will

He realizes the speck moves intentionally and tries avoiding danger. Thus, it must be alive, exercising some personal resolve or intelligence to flee what it senses as a threat.

29. The mite demonstrates suspicion toward the pen, pausing briefly, then rushing "wildly on again," showing a careful yet _____ approach.
(a) random
(b) blind
(c) nervous
(d) quiet

Ans :

(c) nervous

Its behavior mixes hesitation and darting-a reflection of fear. The insect is extremely wary of the narrator's pen, yet tries to cross quickly, revealing a nervous, uncertain method of moving forward.

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30. The insect halts near fresh ink, possibly smelling or tasting it, then reacts with _____.
(a) loathing
(b) hunger
(c) calm
(d) gratitude

Ans :

(a) loathing

When it encounters the newly written ink, the mite recoils. The poem suggests disgust or aversion, indicating that what it senses repels it, fueling another escape attempt.

31. Realizing the mite must have feet, the narrator is impressed that it was able to _____ so effectively, avoiding death.
(a) shuffle
(b) scurry
(c) hop
(d) vanish

Ans :

(b) scurry

Its swift movement across the page reveals agility. Frost's speaker marvels that this nearly invisible creature can still run, creep, and dodge, emphasizing purposeful, quick motions to survive.

32. The poem describes how the mite _____ under desperation, as if surrendering to fate.
(a) soared
(b) cowered
(c) blinked
(d) hammered

Ans :

(b) cowered

68. At the poem's conclusion, the narrator speaks of his own mind and his delight in finding any display of mind in another being. Consider these lines carefully:
Statement (1) : He's extremely pleased that such a small insect can show intentional thought.
Statement (2) : He regrets discovering the creature's intelligence, wishing it were just dust.
(a) (1) is true and (2) is false
(b) (2) is true and (1) is false
(c) (1) triggers (2)
(d) (1) and (2) are independent

Ans :

(a) (1) is true and (2) is false

The poem celebrates the mite's purposeful movement: "No one can know how glad I am…" So (1) is correct. He doesn't lament this discovery; (2) is opposite to the poem's actual feeling.

69. The narrator nearly used ink to kill the speck, then saw it cower in the center of the sheet. Think about how these statements apply to that moment:
Statement (1) : Witnessing the mite's strategic, fearful moves convinces him it has true awareness.
Statement (2) : He dismisses it as purely reflexive and mindless, with no sign of real intelligence.
(a) (1) and (2) have no direct link
(b) (1) is true and (2) is false
(c) (2) is true and (1) is false
(d) (1) and (2) are independent

Ans :

(b) (1) is true and (2) is false

He explicitly says "Plainly with an intelligence I dealt," so he firmly believes it's thinking. That rejects the idea (2) that it's mindless. The poem praises the insect's purposeful behavior.

70. Reflect on the poem's central idea that something as small as a mite can reveal "the least display of mind." Evaluate these two final statements:
Statement (1) : The speaker learns a profound lesson that even a tiny speck can act with real purpose.
Statement (2) : He concludes that only large creatures deserve credit for having intelligence.
(a) (1) is true and (2) is false
(b) (2) is true and (1) is false
(c) (1) is the cause for (2)
(d) (1) and (2) are independent

Ans :

(a) (1) is true and (2) is false

The poem's main theme is how even a minuscule life form shows thoughtful movement (1). He never claims big animals alone exhibit "mind," so (2) contradicts his astonishment at the mite's intelligence.

EXTRACT BASED QUESTIONS

1. Read the following lines and answer the questions that follow:
"A speck that would have been beneath my sight
On any but a paper sheet so white
Set off across what I had written there.
And I had idly poised my pen in air"
(i) What does the poem suggest about the significance of the tiny "speck" that would normally go unnoticed?
(ii) Why might the poet highlight "a paper sheet so white" to emphasize the speck's visibility?
(iii) What does the speck's journey "across what I had written" imply about the speaker's awareness or perspective?
(iv) In what sense does having one's "pen in air" reveal an idle or momentary pause in the writing process?
(v) The poem dwells on a minuscule detail crossing the page.
Does this attention to the speck reflect a deeper observation of small things or a simple distraction?
Give one reason for your answer.

Ans :

(i) The lines imply that this tiny mark gains unexpected importance against the glaring contrast of a clean, white page. Ordinarily beneath notice, it becomes a focal point here, drawing the speaker's eye and prompting thought about how easily we overlook small presences in daily life.
(ii) Emphasizing a "paper sheet so white" accentuates the speck's prominence. The immaculate background magnifies that trivial mark, suggesting the poet's deliberate decision to contrast the stark blankness with the sudden intrusion of something minuscule.
(iii) Its path across the writer's text hints that the speaker is momentarily captivated by a

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mere speck crossing the creative work. This detail reveals how a seemingly insignificant thing can interrupt or refocus the speaker's attention, reshaping the moment.

(iv) Holding the pen idly "in air" conveys a brief pause or hesitation, as though the poet is suspended between thoughts. It underscores a moment of stillness or distraction, in which observation trumps writing, and the speaker reconsiders the scene.

(v) They seem to amplify minute details, reflecting a habit of keen observation rather than casual idling.
One reason is that the poem intentionally focuses on how even the smallest interruption can spark reflection, implying a thoughtful appreciation for tiny, overlooked events.

2. Read the following lines and answer the questions that follow:
"To stop it with a period of ink
When something strange about it made me think,
This was no dust speck by my breathing blown,
But unmistakably a living mite
With inclinations it could call its own."

(i) Why does the speaker consider using "a period of ink" to stop the speck?

(ii) What realization does the speaker have about this speck that changes their initial perception?

(iii) How does describing it as "no dust speck by my breathing blown" challenge the idea of it being a mere inanimate particle?

(iv) In what way does calling it "a living mite with inclinations" reveal the poet's respect for even small forms of life?

(v) The poem emphasizes noticing tiny creatures and acknowledging their independence.
Does this focus on the mite's "inclinations" suggest a deeper reflection on all living beings, or is it just curiosity?
Give one reason for your answer.

Ans :

(i) At first, the speaker contemplates marking it with ink-as if the speck were unimportant and easily dispatched. This instinct reflects how we often react to minuscule interruptions, aiming to remove them quickly rather than investigate.

(ii) They realize the speck behaves in a peculiar manner, prompting a second thought. Its motions aren't random dust movements but show signs of purposeful action, making the speaker reassess its nature.

(iii) By declaring it's "no dust speck," the poet underscores its autonomy. Rather than being tossed about by breath alone, it possesses its own direction, revealing it's not inert but genuinely alive.

(iv) Labeling it "a living mite" with preferences indicates the speaker's willingness to grant small creatures agency. It shows admiration or at least acknowledgment that even tiny life forms deserve attention and shouldn't be casually dismissed.

(v) It implies a larger appreciation for the autonomy of lesser-seen beings.
One reason is that the poem underlines the speaker's shift from a dismissive approach to respectful observation, hinting that mindful awareness applies to all life-no matter how small.

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Read the following lines and answer the questions that follow:
"It paused as with suspicion of my pen,
And then came racing wildly on again
To where my manuscript was not yet dry;
Then paused again and either drank or smelt—
With loathing, for again it turned to fly."

(i) Why does the tiny creature appear to hesitate upon encountering the speaker's pen?

(ii) What is the significance of it "racing wildly on again" before reaching the not-yet-dry manuscript?

(iii) How does its second pause, during which it "either drank or smelt," add to our understanding of its behavior?

(iv) In what way does the creature's eventual retreat, described as turning "to fly," affect the scene's mood?

(v) The poem offers a glimpse of curiosity, caution, and even distaste in this small being's actions.
Do you view this as a metaphor for how we react to unfamiliar elements, or purely a literal observation?
State one reason for your perspective.

Ans :

(i) It seems to sense a potential threat or unfamiliar object, causing it to momentarily halt. This caution suggests the creature's instinct to assess danger before proceeding, reflecting wariness toward anything that might disrupt its course.

(ii) That burst of motion underscores its erratic decision-making-one moment fearful, the next rushing forward. The unsteady nature of its progress highlights a blend of curiosity and urgency, as though it cannot resist exploring the newly written surface.

(iii) When it pauses again "as if to drink or smell," it reveals a creature testing the surroundings. This detail personifies the mite, showing it reacts to taste or scent, further emphasizing it's not just mindlessly scampering but deliberately investigating.

(iv) By fleeing, it injects a touch of comic relief or mild exasperation, as if the tiny wanderer finds the ink or environment repulsive. That swift retreat leaves the scene tinged with quiet amusement over the mite's dramatic exit.

(v) Its dance of suspicion and curiosity can mirror human responses to unfamiliar situations.
One reason is that the poet draws parallels between this small life form's cautious exploration and how we too probe the unknown, sometimes retreating when it doesn't suit us.

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4. Read the following lines and answer the questions that follow:
"Plainly with an intelligence I dealt.
It seemed too tiny to have room for feet,
Yet must have had a set of them complete
To express how much it didn't want to die."

(i) In what way does the speaker acknowledge a form of "intelligence" in the tiny creature?

(ii) Why does the poet remark that it appeared "too tiny to have room for feet," and how does this contrast with what the creature demonstrates?

(iii) How does the idea that it "must have had a set of them complete" reinforce its determination to survive?

(iv) Discuss how these lines capture the speaker's evolving perspective on the creature's complexity and will to live.

(v) The poem underscores that even the smallest life form actively resists death.
Do you view this stance as highlighting universal survival instincts or a gentle moral about respecting life?
Provide one reason for your interpretation.

Ans :

(i) The speaker realizes that it behaves with clear purpose, indicating actual thought rather than mere reflex. Observing its careful, deliberate motions suggests the mite possesses some degree of cunning or survival-driven cleverness.

(ii) By noting it seems "too tiny" for feet, the poet initially questions how such a minuscule being can move so purposefully. This contrast accentuates its surprising capability: despite its smallness, it maneuvers with distinct agency.

(iii) Stating it "must have had a set of them complete" implies the creature's coordinated movement is no fluke; each tiny limb plays a role in fleeing danger. This detail emphasizes its resolute determination to avoid harm.

(iv) The speaker transitions from seeing it as an insignificant speck to recognizing a fierce will, hinting at a deeper empathy. Marveling at its complexity and drive, the poet treats it not as a nuisance but as a life form with genuine purpose.

(v) It suggests that all beings, however small, exert effort to survive.
One reason is that acknowledging even a mite's fight for life can foster respect for the universal impulse to keep living, regardless of size or seeming importance.

5. Read the following lines and answer the questions that follow:
"It ran with terror and with cunning crept.
It faltered: I could see it hesitate;
Then in the middle of the open sheet
Cower down in desperation to accept
Whatever I accorded it of fate."

(i) How do these lines depict the creature's conflicting emotions as it tries to escape?

(ii) In what way does its "faltering" and visible "hesitation" deepen our understanding of its predicament?

(iii) Discuss the significance of it "cowering down in desperation" on the open sheet.

(iv) What does the phrase "whatever I accorded it of fate" imply about the speaker's power or responsibility?

(v) These lines portray a tiny being torn between cunning and surrender.
Do you interpret its final cowering as a plea for mercy or a resigned acceptance of doom?
Give one reason supporting your perspective.

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Explanation :

Birds flying overhead flip upside down when Bhisma's jarring notes reach them. Frightened onlookers beg him to stop, claiming his singing might just kill them. Yet Bhisma remains unmoved by their protests, carrying on at full volume. His voice seems to make the very sky lament, and even grand buildings begin to crumble under its force.

Extract 5

But now there comes a billy goat, a most sagacious fellow,
He downs his horns and charges straight, with bellow answ'ring bellow.
The strains of song are tossed and whirled by blast of brutal violence,
And Bhisma Lochan grants the world the golden gift of silence.

Word Meaning :

1. Billy goat : male goat
2. Sagacious : wise
3. Downs : put down
4. Charges : hits
5. Bellow : shout in a loud voice
6. Whirled : circled
7. Tossed : thrown up in the air

Explanation :

As last, a wise billy goat appears and lowers its horns in a direct assault. The goat's own loud cry seems to match Bhisma's volume as it forcefully collides with him. This blow sends Bhisma and his ear-splitting music spinning into the air. With that swift action, his singing is abruptly silenced, allowing everyone to experience the long-awaited calm.

FIGURES OF SPEECH

In "The Power of Music," a range of poetic techniques work together to achieve a humorous effect. The poem alternates between abcb and abab rhyme schemes, featuring playful pairs like Sharma–Burma, hell-bent, well-meant, and sickly–quickly. These rhymes add to the poem's lighthearted tone. Moreover, the singer's eccentric personality, combined with the personification of animals, birds, and inanimate objects, enhances the overall comic structure.

The poet employs the following figures of speech (literary devices):

1. **Personification :** Horses, sky and goat have been personified.
   Horses, for example, behave like humans :
   The wretched brutes resent the blare …
   Then even the 'sky' is humanised :
   The welkin weeps to hear his screech . . .
   A billy goat is called' a sagacious fellow' and the pronoun 'he' is used for it as if it were a human being
2. **Alliteration :** The repetition of consonant sounds in nearby words is used in many lines, such as :
   When summer comes, we hear the hums ('m' and 'h' sounds)
   And plead, 'My friend, we're near our end, oh ('d' sound)
   And in the sky the feathered fly turn turtle ('f' and 't' sounds).

MULTIPLE CHOICE QUESTIONS

1. According to the poem, who is the one causing the loud singing throughout the land?
(a) A wandering minstrel
(b) A trained opera singer
(c) Bhisma Lochan Sharma
(d) A forest hermit

Ans :

(c) Bhisma Lochan Sharma

He's the central figure whose booming voice resonates across plains and hills. Everyone recognizes his name as the source of the deafening, unstoppable music that unsettles people and animals alike.

2. How do people react upon hearing Bhisma Lochan Sharma's singing?
(a) They applaud his sweet melody
(b) They flee in panic, feeling ill
(c) They start dancing joyfully in circles
(d) They gather to study his technique

Ans :

(b) They flee in panic, feeling ill

His volume and harshness overwhelm listeners, prompting them to run away or collapse. Far from enjoying it, they complain of dizziness and despair, desperate for Bhisma to stop his song.

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Ans :

(i) He indicates that having a mind means possessing a keen awareness and capacity for understanding. By asserting this, the speaker lays the foundation for noticing a similar level of intelligence in other writings or people. Their statement underscores a self-assured perspective that is able to identify and appreciate intellect.

(ii) The phrase "in any guise" emphasizes that creativity or intelligence can emerge in many forms, some subtle, some bold. The speaker underscores inclusivity-every variety of mental effort matters, suggesting the poet's openness to discovery wherever genuine thought may be lurking.

(iii) They find real joy whenever they come across even a faint glimmer of intellect. The poem conveys an eagerness to celebrate originality or cleverness in written text, indicating that genuine insight is precious and not taken for granted.

(iv) Pointing to "any sheet" shows the speaker's broad curiosity; they're prepared to scan everything from a formal essay to a random note, hoping to spot sincerity of thought. This implies a proactive search for substance, reflecting the poet's deep love of authenticity.

(v) They relish finding even the smallest traces of genuine intellect because it validates the human capacity for thoughtful engagement.
One reason they hold it so dearly is likely the rarity of encountering deep reflection in a world that often favors superficial communication-each subtle spark feels truly rewarding.

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Ans :

(b) The sky laments or reacts sorrowfully

"Welkin" is an archaic term for "sky." Personifying it as weeping shows how monstrous his singing becomes, as if the heavens themselves mourn this overwhelming assault of sound.

11. By describing "mighty mansions tumble," the poet suggests:
(a) Bhisma's voice leads to instant rebuilding
(b) Even large buildings topple from the noise
(c) People decorate homes in honor of the music
(d) The poem's setting is purely imaginary

Ans :

(b) Even large buildings topple from the noise

In a comedic exaggeration, houses and mansions collapse under the sonic force. This hyperbole emphasizes how unstoppable and destructive the singing can be, even to sturdy structures.

12. Eventually, a billy goat appears, described in the poem as "a most sagacious fellow." Sagacious means:
(a) Wise and clever
(b) Angry and violent
(c) Quiet and lazy
(d) Timid and fearful

Ans :

(a) Wise and clever

The poet calls the goat's direct charge a smart solution. "Sagacious" underlines how cunning or wise it is, using forceful confrontation to finally silence Bhisma's deafening performance.

13. How does this "sagacious" billy goat put an end to Bhisma's singing?
(a) It sings louder, drowning him out
(b) It charges straight at him, colliding
(c) It pleads with him gently to stop
(d) It bribes him with tasty food

Ans :

(b) It charges straight at him, colliding

In the poem's comedic climax, the goat bellows in response and headbutts Bhisma, forcibly interrupting the endless singing. This physical blow is the only method that halts his voice.

14. After the goat's sudden intervention, what "golden gift" does Bhisma provide to the world?
(a) Silence
(b) Promises of new music
(c) A dramatic victory speech
(d) A dance show to apologize

Ans :

(a) Silence

His unstoppable singing finally ceases, considered a "golden gift" in the poem. Everyone cherishes this silence, having begged him to stop throughout the piece. The goat's action made that happen.

15. Overall, the poem's comedic focus is on the unstoppable power of _____:
(a) The unstoppable train of technology
(b) The bravery of small insects
(c) Bhisma Lochan Sharma's horrific singing
(d) Human compassion toward all creatures

Ans :

(c) Bhisma Lochan Sharma's horrific singing

Though comedic, the poem centers on the absurdly loud, unmusical voice. Everything and everyone tries to escape it until the wise goat ends it. This unstoppable singing is the poem's theme.

16. According to the poem, the bullock-carts and horses get overturned or gather on the roadside because:
(a) They can't handle the deafening sound
(b) They want front-row seats to enjoy the show
(c) They vanish mysteriously in a storm
(d) They prefer to wait for travelers

Ans :

(a) They can't handle the deafening sound

Bhisma's singing is so overwhelming that animals and vehicles end up in disarray. The poem humorously blames it for upending normal order, with animals panicking or collapsing to cope.

17. When describing how "fishes dived below the lake in frantic search for silence," the poet uses what literary device?
(a) Exaggeration for comedic effect
(b) Metaphor for quiet meditation
(c) Gentle simile praising watery calm
(d) Personification of thoughtful fish

Ans :

(a) Exaggeration for comedic effect

It's unlikely fish would truly sense or dread singing at such a scale. The poem's comedic style deploys hyperbole, dramatizing that even fish can't tolerate Bhisma's ear-shattering voice.

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Word Meaning :

1. Hums : sings
2. Strain : song/music
3. Staked : put on bet
4. Hell-bent : determined, stubborn
5. Dazed : unable to think clearly
6. Retire : leave
7. Amazed : greatly surprised

Explanation :

During the summer season, Bhisma Lochan Sharma's voice fills the air. His singing resonates across hills and plains, suggesting its extraordinary loudness. In a humorous twist, the poet claims one can hear him all the way from Delhi to Burma. Bhisma belts out tunes as if forced by circumstances or as if he has placed a wager on his singing-though his voice is far from sweet. Listeners become dizzy and disoriented upon hearing him, and many decide to walk away, yet they understand that Bhisma genuinely intends to entertain them.

Extract 2

They're trampled in the panic rout or languish pale and sickly,
And plead 'My friend, we're near our end, oh stop your singing quickly! '
The bullock-carts are overturned, and horses line the roadside;
But Bhisma Lochan, unconcerned, goes booming out his broadside.

Word Meaning :

1. Trampled : crushed
2. Panic rout : stampede
3. Languish : forced to suffer
4. Sickly : ill
5. Plead : request
6. Near our end : have lost patience
7. Overturned : turned upside down
8. Unconcerned : does not bother
9. 'booming out his broadside' : sings in such a loud voice that it sounds harsh to others

Explanation :

People at Bhisma's performance flee in panic, causing a stampede as they feel overwhelmed and unwell. They beg him to stop, but their pleas are ignored. Even animals are not spared; bullock carts flip over, and horses gather along the roadsides, all trying to escape the noise. Despite this turmoil, Bhisma remains indifferent and continues his deafening song.

Extract 3

The wretched brutes resent the blare the hour they hear it sounded,
They whine and stare with feet in air or wonder quite confounded.
The fishes dived below the lake in frantic search for silence,
The very trees collapse and shake – you hear the crash a mile hence –

Word Meaning :

1. Wretched : pitiful
2. Brutes : animals (horses)
3. Resent : protest
4. Blare : loud, unpleasant noise
5. Whine : cry out
6. Confounded : highly upset
7. Dived : plunged down
8. Frantic : desperate
9. Collapse : fall down
10. Crash : loud sound (thud)

Explanation :

Horses, described as pitiful creatures here, immediately protest against the deafening racket. They rear up in distress, whining and flailing their legs in the air. Fishes plunge deep underwater, hoping to escape the uproar. Even trees tremble and topple over upon hearing Bhisma's harsh singing, their crashing sound echoing across a mile.

Extract 4

And in the sky the feathered fly turn turtle while they're winging,
Again we cry, 'We're going to die, oh won't you stop your singing?
But Bhisma's soared beyond our reach, howe'er we plead and grumble;
The welkin weeps to hear his screech, and mighty mansions tumble.

Word Meaning :

1. Feathered fly : birds
2. Turn turtle : go upside down
3. Winging : flying
4. Soared : sang so loudly
5. Grumble : complain in an unpleasant way
6. Welkin : sky
7. Screech : loud, unpleasant sound
8. Mighty : strong
9. Mansions : buildings
10. Tumble : fall down

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CHAPTER 5

THE POWER OF MUSIC

INTRODUCTION

"The Power of Music," originally "Ganer Gunto," is a hilarious poem from Sukumar Ray's Abol Tabol, first published in 1923. It tells the story of Bhisma Lochan Sharma, a dreadful singer whose booming voice can be heard as far as Delhi and Burma. His tuneless singing disturbs everyone around him, from people to animals and even plants. Despite desperate pleas for him to stop, Bhisma stubbornly continues, causing chaos wherever he goes. In the end, a resourceful goat charges at him, finally putting an end to his noisy performance. Through humor, the poem also subtly hints at resisting oppressive forces.

ABOUT THE POET

Sukumar Ray (1887–1923) was a pioneering Bengali poet, story writer, and playwright from British India. He is often called the father of Bengali nonsense verse. Born in Kolkata into a family of writers and artists, he began writing humorous poems, stories, and plays at a young age, drawing inspiration from Lewis Carroll's Alice in Wonderland. Some of his most famous works include Abol Tabol, Pagla Dashu, and HaJaBaRaLa, known for their playful language and imaginative wordplay. Although he passed away at the young age of 36, Sukumar Ray's influence on Bengali literature remains immense. His wit and linguistic flair continue to entertain readers today.

SUMMARY

1. **A Lighthearted Take on Terrible Singing :** Sukumar Ray's "The Power of Music" humorously explores the chaos unleashed by painfully off-key performances. Rather than celebrating melody, the poem emphasizes how one individual's loud, tuneless singing can plunge everything around him into complete disarray.
2. **Bhisma Lochan Sharma's Booming Voice :** At the center of this havoc is Bhisma Lochan Sharma, whose deafening voice travels from Delhi to Burma. His relentless singing reflects a satirical poke at performers who fail to understand just how much trouble their "music" can cause for unwilling audiences.
3. **Nature and People in Distress :** As Bhisma's powerful voice resonates across the land, both humans and animals suffer. People panic, carts overturn, and fish dive to escape the noise. Even mighty trees collapse, demonstrating the far-reaching impact of Bhisma's unstoppable racket.
4. **A Rising Sense of Comic Turmoil :** Sukumar Ray heightens the humor by showcasing Bhisma's complete disregard for the mayhem. Despite desperate pleas, he continues undeterred. Each stanza adds to the absurdity, transforming what should be a song into a full-blown spectacle of misery for everyone within earshot.
5. **The Goat's Heroic Intervention and Relief :** Salvation arrives in the form of a determined billy goat. Fed up with the raucous serenade, it charges at Bhisma, abruptly ending his dreadful aria. This sudden action restores peace, underscoring how even the most unbearable noise can be silenced by the right intervention.

WORD MEANINGS & EXPLANATION

Extract 1

When summer comes, we hear the hums
Bhisma Lochan Sharma.
You catch his strain on hill and plain from Delhi down to Burma.
He sings as though he's staked his life, he sings as though he's hell-bent;
The people, dazed, retire amazed although they know it's well-meant.

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3. According to the poem, what happens to bullock-carts when Bhisma's singing begins?
(a) They halt peacefully
(b) They vanish into thin air
(c) They overturn, causing confusion
(d) They break but stand upright

Ans :

(c) They overturn, causing confusion

The poem describes bullock-carts flipping in the panic. People and animals scurry in chaos, highlighting how even vehicles become casualties of the mass stampede triggered by the deafening sound.

4. Which creature also lines the roadside in dismay once Bhisma begins his performance?
(a) Horses
(b) Elephants
(c) Tigers
(d) Rhinos

Ans :

(a) Horses

Horses gather, distressed by the noise. They're among the animals depicted struggling to endure Bhisma's singing, emphasizing the comedic idea that no living being remains unaffected.

5. Why are the "small things" or minor creatures in the poem left trembling?
(a) They enjoy the singing too much
(b) They are overpowered by his loud voice
(c) They plan to learn from him
(d) They're left physically unharmed but amused

Ans :

(b) They are overpowered by his loud voice

Even the smallest animals suffer when Bhisma's booming music erupts. They recoil, whine, or even faint, demonstrating how unstoppable and shocking his singing truly is.

6. What is the effect of Bhisma Lochan's singing on the fish in a nearby lake?
(a) They float up happily
(b) They gather at the surface to listen
(c) They dive deep, seeking silence
(d) They vanish in magical bubbles

Ans :

(c) They dive deep, seeking silence

The poem humorously shows even fish fleeing this noise by plunging to the depths. This comedic exaggeration underscores that Bhisma's voice penetrates everywhere, leaving no refuge near the surface.

7. When Bhisma's singing resonates, how do trees react?
(a) They collapse or shake, making loud crashes
(b) They absorb the sound and sway calmly
(c) They blossom instantly, inspired by music
(d) They remain unaffected by the noise

Ans :

(a) They collapse or shake, making loud crashes

The poem depicts a bizarre scenario: massive trees lose stability and topple from the sheer force of Bhisma's voice, symbolizing how nature itself can't withstand his thunderous volume.

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8. Which best describes birds' response in the sky when they hear the singing?
(a) They dance elegantly in mid-air
(b) They flip upside down, disoriented
(c) They gather in perfect unison
(d) They remain perched in trees, quiet

Ans :

(b) They flip upside down, disoriented

This comedic detail shows how even birds flying overhead can't keep balance. They literally "turn turtle" mid-flight, a cartoonish representation of the chaos Bhisma's singing provokes.

9. What do frightened onlookers exclaim, begging Bhisma to stop his performance?
(a) "We'll pay you to continue!"
(b) "We're happily mesmerized!"
(c) "We're going to die, oh stop!"
(d) "Please sing louder, we love it!"

Ans :

(c) "We're going to die, oh stop!"

Exaggeration used in the poem has people crying out in desperation, claiming Bhisma's deafening voice might kill them. This comedic line underscores their extreme distress at his unstoppable singing.

10. The poem states "the welkin weeps" at Bhisma's "screech," meaning:
(a) The forest transforms into a desert
(b) The sky laments or reacts sorrowfully
(c) Cities rejoice at the noise
(d) Rainbows form overhead in celebration

Ans :

(i) They show a tension between fear and strategy: it darts away in panic, yet also crawls with calculated care. The contrast of "terror" and "cunning" reveals how desperation drives its contradictory motions.

(ii) By pausing and hesitating, it appears truly conscious of danger—no mere reflex. This moment of indecision highlights its acute awareness, suggesting a creature forced to weigh its limited options for survival.

(iii) Dropping into a low, submissive posture in the open sheet reflects utter hopelessness. It's left exposed, conceding any control to the speaker who wields far greater power over its destiny.

(iv) That phrase underlines the speaker's near-absolute authority. The mite's life is quite literally in their hands, and the lines emphasize moral or empathetic implications: will the poet spare or destroy it?

(v) Its posture could be interpreted either as begging for leniency or conceding defeat under impossible odds.
One reason is the portrayal of "desperation," which implies a final, sorrowful plea-yet also a fatalistic acceptance of whatever verdict the speaker delivers.

6. Read the following lines and answer the questions that follow:
"I have none of the tenderer-than-thou
Collectivistic regimenting love
With which the modern world is being swept.
But this poor microscopic item now!
Since it was nothing I knew evil of
I let it lie there till I hope it slept."

(i) What does the speaker reject about "tenderer-than-thou collectivistic regimenting love"?

(ii) Why does the speaker call the mite a "poor microscopic item"?

(iii) In what way does sparing the mite reflect the speaker's personal moral stance?

(iv) How does "I let it lie there till I hope it slept" reveal the speaker's attitude toward harming small creatures?

(v) The speaker avoids sweeping sentimentalism yet shows compassion for the mite.
Do you view this as balanced empathy or fleeting pity? Give one reason supporting your position.

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Ans :

(i) They dismiss the modern trend of imposing a grand collective compassion that controls behavior. Instead, the speaker refuses to adopt a preachy, moralizing approach, preferring an individual sense of care without showy group sentiment.

(ii) By calling it "poor" and "microscopic," the speaker frames the mite as vulnerable and easily overlooked. This language reveals a personal sympathy, despite insisting they don't practice grand, regimented love.

(iii) They spare it out of simple respect for life rather than succumbing to lofty ideals of tender-heartedness. Their choice demonstrates a quiet principle: if the creature poses no harm, there's no need to kill it.

(iv) It shows the speaker exercising restraint and tolerance, leaving the harmless being in peace. Rather than stamping it out, they let it remain undisturbed, signifying a gentle policy of non-harm based on individual judgment.

(v) They appear to show a modest, personal kind of mercy, free from any overwhelming emotional display.
One reason is that their care is selective and subdued, suggesting thoughtful empathy unbound by grand societal pressure.

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7. Read the following lines and answer the questions that follow:
"I have a mind myself and recognize
Mind when I meet with it in any guise
No one can know how glad I am to find
On any sheet the least display of mind."

(i) In what sense does the speaker claim to "have a mind"?

(ii) Why might the speaker stress recognizing "Mind" in "any guise"?

(iii) What do these lines reveal about the speaker's personal delight in discovering thoughtfulness or originality in written work?

(iv) How does focusing on "any sheet" highlight the speaker's eagerness for signs of genuine insight wherever it may appear?

(v) The poem emphasizes the joy of encountering "the least display of mind."
How do you interpret this enthusiasm, and what reason might the speaker have for treasuring even small intellectual sparks?

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18. Birds turning turtle in flight upon hearing Bhisma's tune indicates:
(a) Even the sky's creatures lose balance
(b) The birds want to dance above him
(c) They plan a synchronized mid-air routine
(d) They are enthralled by the music

Ans :

(a) Even the sky's creatures lose balance

The poem extends the comedic chaos to birds overhead. Flipping upside down while flying is pure exaggeration, implying no creature-on land, water, or air-escapes the destructive singing.

19. How does the poet depict the stage of final desperation among listeners before the goat's arrival?
(a) They peacefully accept it
(b) They cry, "We're going to die, oh won't you stop your singing?"
(c) They laugh at the novelty
(d) They gather more instruments to play along

Ans :

(b) They cry, "We're going to die, oh won't you stop your singing?"

Angelou's comedic hyperbole reveals that townspeople, travelers, and animals feel physically threatened by the sound. They beg for mercy, jokingly claiming impending doom from Bhisma's unstoppable voice.

20. The poem states "mighty mansions tumble," meaning:
(a) Quakes happen occasionally
(b) Construction is faulty in these areas
(c) Even large buildings collapse under his overwhelming voice
(d) People orchestrate demolitions to rebuild

Ans :

(c) Even large buildings collapse under his overwhelming voice

Exaggeration remains central. The poet humorously claims that once unstoppable singing reaches a certain pitch, even the strongest buildings tremble and fall, emphasizing the song's comedic destructive power.

21. Finally, the goat's direct bellow and charge produce a "brutal violence" that:
(a) Tosses and whirls the strains of song away
(b) Fuses with Bhisma's tune to create a new melody
(c) Convicts Bhisma of wrongdoing in a mock court
(d) Sparks applause and renewed interest in more singing

Ans :

(a) Tosses and whirls the strains of song away

Colliding with him physically, the goat's force knocks out the loud singing, effectively scattering Bhisma's voice. This comedic physical act concludes the poem's struggle against unstoppable music.

22. The goat's wise approach is deemed "most sagacious," indicating it is:
(a) Mysterious
(b) Highly intelligent or shrewd
(c) More musical than Bhisma
(d) Bred to combat street singers

Ans :

(b) Highly intelligent or shrewd

"Sagacious" means clever or astute. By ramming Bhisma, the goat uses direct aggression to accomplish what pleas and protests could not, proving its cunning solution to silence the racket.

23. Why does the poet call Bhisma Lochan's final silence a "golden gift"?
(a) Because everyone desperately wants quiet
(b) It sets him up for an encore
(c) He intends to sing again soon
(d) It shows sudden wealth from singing

Ans :

(a) Because everyone desperately wants quiet

The poem frames absolute silence as a precious relief. "Golden gift" underscores the enormous relief people and creatures feel when the overwhelming singing finally ends.

24. What is the poem's overall comedic message?
(a) All must become singers
(b) The world needs more goats
(c) Exaggeration can turn a loud singer into a chaotic force
(d) People easily adapt to any noise

Ans :

(c) Exaggeration can turn a loud singer into a chaotic force

Through cartoonish description of catastrophic effects-animals fleeing, buildings collapsing-

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Ans :

(c) 2, 1, 3, 4

First, it's summer (2), then we learn his voice travels to Burma (1). Next, he seems to sing as if betting his life (3), while listeners realize he's well-intentioned despite dizziness (4).

52. Decide which sequence best matches these lines about panic and sickness:
1. People flee in a stampede, feeling unwell.
2. They ask Bhisma to stop, claiming they're near their end.
3. He keeps singing at full volume.
4. Horses and bullock carts react chaotically.

(a) 4, 1, 2, 3
(b) 1, 4, 2, 3
(c) 1, 2, 3, 4
(d) 2, 3, 4, 1

Ans :

(b) 1, 4, 2, 3

First, a stampede breaks out (1) and animals join the chaos (4). People beg him to halt (2), but Bhisma remains unmoved, continuing his deafening singing (3).

53. Identify the correct order of events describing animal reactions:
1. Horses whine and toss their feet in distress.
2. The deafening music blasts through the area.
3. Fishes dive below the lake, seeking silence.
4. Trees shake and collapse from the sound.

(a) 2, 1, 4, 3
(b) 1, 3, 2, 4
(c) 2, 4, 3, 1
(d) 2, 1, 3, 4

Ans :

(d) 2, 1, 3, 4

The poem's big noise hits first (2), prompting horses to show distress (1). Next, fish dive to escape (3), and finally trees fall under the impact (4), accentuating the comedic chaos.

54. Choose how these statements about the poem's midsection line up:
1. We see fish frantically escaping underwater.
2. People claim the singing might kill them.
3. Birds in the sky flip over ("turn turtle").
4. Bhisma still won't stop, however they protest.

(a) 1, 3, 2, 4
(b) 2, 4, 1, 3
(c) 1, 2, 3, 4
(d) 3, 1, 4, 2

Ans :

(c) 1, 2, 3, 4

Fish diving away (1) appears before onlookers declare they might die (2). Birds then flip midair (3). Despite this chaos, Bhisma remains unmoved, continuing his massive voice (4).

55. Consider the references to birds and the sky. Arrange these items in the poem's logic:
1. The welkin "weeps" upon hearing Bhisma.
2. Feathered creatures flip upside down.
3. People beg, "We're going to die!"
4. Bhisma soars "beyond our reach," ignoring pleas.

(a) 2, 3, 4, 1
(b) 1, 2, 3, 4
(c) 2, 4, 1, 3
(d) 3, 1, 2, 4

Ans :

(a) 2, 3, 4, 1

First, birds turn turtle in flight (2). People panic, crying they might die (3). Bhisma keeps singing anyway (4). Finally, the sky (welkin) "weeps" at his unstoppable screech (1).

56. Identify the correct flow of the poem's lines about unstoppable singing:
1. Bhisma's music shakes buildings.
2. Onlookers complain but can't stop him.
3. The mighty mansions "tumble."
4. He's described as having soared beyond their reach.

(a) 4, 2, 1, 3
(b) 1, 3, 2, 4
(c) 2, 4, 1, 3
(d) 1, 2, 4, 3

Ans :

(c) 2, 4, 1, 3

People protest in vain (2), while Bhisma's soared "beyond reach" (4). As a result, he sings so forcefully that buildings shake (1) and eventually collapse (3), emphasizing the comedic devastation.

57. Next, the poem brings in a goat. Decide how these lines follow each other:
1. The goat is called "most sagacious."
2. It lowers its horns, charging at Bhisma.
3. Loud "bellow answering bellow" occurs.
4. The chaotic singing finally stops.

(a) 2, 4, 1, 3
(b) 1, 2, 3, 4

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32. Birds in midair turn _____ while they are still winging, undone by the powerful notes.
(a) silent
(b) green
(c) turtle
(d) swift

Ans :

(c) turtle

"Turn turtle" is a comical phrase meaning they flip upside down. This playful exaggeration shows that even airborne creatures lose control at hearing Bhisma's thunderous singing.

33. "We're going to die," the listeners exclaim, "oh won't you stop your _____?"
(a) travels
(b) singing
(c) clapping
(d) dancing

Ans :

(b) singing

They beg him to halt because the noise feels deadly. This comedic hyperbole highlights their intense misery, unable to endure his continuing "performance" any longer.

34. The poem mentions that "mighty _____ tumble" when Bhisma's voice reaches them, adding to the chaos.
(a) palaces
(b) mansions
(c) temples
(d) markets

Ans :

(b) mansions

Even enormous buildings, described as "mansions," crumble at the noise, a humorous overstatement of the destructive effect of his singing, reinforcing the poem's comedic style.

35. The welkin, meaning the sky, "_____ to hear his screech," expressing sorrow at the dreadful tune.
(a) yawns
(b) weeps
(c) nods
(d) brightens

Ans :

(b) weeps

The poet anthropomorphizes the sky as shedding tears in reaction. This comedic depiction emphasizes that all creation-from sky to earth-laments Bhisma's painfully loud music.

36. When a wise billy goat arrives, described as a "most _____ fellow," it confronts Bhisma.
(a) furious
(b) tired
(c) bored
(d) sagacious

Ans :

(d) sagacious

"Sagacious" means discerning or shrewdly intelligent. The goat's direct method-charging-achieves what begging could not, reflecting its clever strategy to silence Bhisma's unstoppable voice once and for all.

37. The goat "downs his horns and charges straight," with a _____ that rivals Bhisma's volume.
(a) hush
(b) bellow
(c) whisper
(d) question

Ans :

(b) bellow

The goat's loud, forceful roar matches the comedic intensity of Bhisma's singing, symbolizing how only an equally strong (or stronger) outcry can finally quell his deafening performance.

38. The poem concludes that "The strains of song are tossed and whirled by blast of brutal _____."
(a) wonder
(b) violence
(c) pity
(d) tears

Ans :

(b)violence

In comedic fashion, the billy goat's physical force is described as a "blast of brutal violence," overthrowing Bhisma's unstoppable music. This ends the chaos inflicted by his powerful singing.

39. Once the goat acts, Bhisma Lochan "grants the world the golden gift of _____."
(a) regret
(b) silence
(c) flowers
(d) sky

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Ans :

(b) silence

Finally, everyone can relax as Bhisma's endless, damaging voice ceases. The poem calls this quiet a "golden gift," highlighting the enormous relief after the comical turmoil.

40. The essential comedic contrast is that while the entire world begs Bhisma to stop, only a goat's direct charge can restore _____ from his singing.
(a) peace
(b) confusion
(c) continuity
(d) darkness

Ans :

(a) peace

In the end, the billy goat's bold action yields silence and calm. The comedic structure underscores that pleas and arguments failed, whereas decisive physical intervention ended the deafening chaos.

41. During the _____, Bhisma Lochan Sharma's voice fills the air, resonating across hills and plains.
(a) scorching summer season
(b) freezing winter nights
(c) misty autumn mornings
(d) calm monsoon afternoons

Ans :

(a) scorching summer season

The text states that Bhisma Lochan Sharma's singing is heard during summer, describing his voice resonating across vast landscapes from Delhi to Burma, emphasizing the specific season of his performance.

42. Bhisma belts out tunes as if forced by _____ or as if he has placed a wager on his singing.
(a) comedic illusions
(b) imposing circumstances
(c) intense curiosity
(d) urgent personal desires

Ans :

(b) imposing circumstances

The text mentions "as if forced by circumstances," implying that Bhisma might be singing under compulsion or a wager, adding humor to his relentless and loud performance.

43. Many listeners become _____ upon hearing Bhisma, eventually deciding to walk away.
(a) dizzy and disoriented
(b) calm and collected
(c) excited and overjoyed
(d) thoughtful and reflective

Ans :

(a) dizzy and disoriented

The text explicitly states that listeners are overwhelmed by his harsh singing, leading to disorientation and prompting them to leave, highlighting the unsettling yet comedic nature of his act.

44. Horses, described as pitiful creatures, _____ in distress, whining and flailing their legs in the air.
(a) calmly trot away from trouble
(b) bravely charge at the audience
(c) helplessly rear up and protest
(d) quickly vanish without a trace

Ans :

(c) helplessly rear up and protest

According to the text, horses react immediately to Bhisma's deafening singing by rearing up, whining, and flailing, underscoring their distressed state in the face of overwhelming noise.

45. At last, a wise billy goat appears and _____, matching Bhisma's volume and colliding with him.
(a) flees to a secure hiding place
(b) lowers its horns in a direct assault
(c) offers a gentle diplomatic solution
(d) observes calmly from a distance

Ans :

(b) lowers its horns in a direct assault

The text describes the billy goat lowering its horns and striking Bhisma, instantly silencing his singing and restoring peace, serving as a comically heroic end to the uproar.

46. Which of the following lines contains the figure of speech that appears in the following line from The Power of Music:
"The welkin weeps to hear his screech, and mighty mansions tumble."
(a) "The windy valley breathed gently at dawn."
(b) "Clouds drifted aimlessly, forming silent shapes."

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(c) "The old door groaned in protest as it swung open."
(d) "Morning sunlight fell across the quiet meadows."

Ans :

(c) "The old door groaned in protest as it swung open."

Calling a door "groaning" or "protesting" makes it act like a person, just as "the welkin weeps." Both lines bestow human characteristics on nonhuman entities, showing classic personification.

47. Which of these lines shows the same figure of speech found in:
"You catch his strain on hill and plain from Delhi down to Burma."
(a) "He boasted his shout could topple entire mountains in an hour."
(b) "A gentle breeze passed through the orchard with a mild sigh."
(c) "She strolled quietly down the lane, unnoticed by anyone."
(d) "The raindrops tapped on rooftops, softly humming all night."

Ans :

(a) "He boasted his shout could topple entire mountains in an hour."

Saying a voice covers from Delhi to Burma is an overstatement. Here too, claiming a single shout can knock down mountains is hugely exaggerated-fitting the definition of hyperbole.

48. Identify which line contains the same figure of speech as in:
"They whine and stare with feet in air or wonder quite confounded."
(a) "She welcomed them with silent applause."
(b) "He felt a joyous panic when the music began."
(c) "The cat calmly slept by the warm fireplace."
(d) "Waves crashed loudly along the smooth shore."

Ans :

(b) "He felt a joyous panic when the music began."

"Joyous panic" pairs opposites: happiness and alarm. Similarly, "wonder quite confounded" combines fascination with utter bafflement—both are examples of an oxymoron's contradictory expressions in one phrase.

49. Which of these lines demonstrates the same figure of speech found in:
"He sings as though he's staked his life, he sings as though he's hell-bent."
(a) "She moved as quietly as a cat skulking in the night."
(b) "They soared above the hills with unstoppable might."
(c) "I offered him gentle words that eased his sorrow."
(d) "He remembered old tales of lost battles."

Ans :

(a) "She moved as quietly as a cat skulking in the night."

Similes use "as" or "like" to compare. "As though" forms a direct parallel to the poem's structure, likewise "as quietly as a cat" exemplifies simile-based phrasing.

50. Determine which line displays the same figure of speech that appears in:
"The very trees collapse and shake-you hear the crash a mile hence."
(a) "Her laughter was a lightning bolt sparking the room with brightness."
(b) "He tiptoed so softly, like a passing breeze."
(c) "The hills echoed her name gently."
(d) "It seemed to him that time stood still, motionless in wonder."

Ans :

(a) "Her laughter was a lightning bolt sparking the room with brightness."

Here, laughter is directly equated to a lightning bolt-no "as" or "like." Similarly, describing trees collapsing from a mere song is a figurative image that compares singing to a destructive force.

51. Choose the option that arranges these details in the correct order:
1. Bhisma Lochan Sharma's voice is heard from Delhi down to Burma.
2. The poem humorously sets a summer backdrop.
3. He sings as though he has placed a wager on his performance.
4. Listeners become dizzy but note he means no harm.

(a) 2, 1, 4, 3
(b) 1, 3, 2, 4
(c) 2, 1, 3, 4
(d) 3, 4, 2, 1

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zones to level fields. This detail hints at a unifying cultural thread carried by his humming throughout diverse landscapes.

(v) It can be taken literally-as a popular tune traveling far-or symbolically, uniting communities under a shared experience.
One reason for seeing it symbolically is the poem's emphasis on how the "strain" connects varied places, suggesting harmony and collective identity rather than a mere physical route.

2. Read the following lines and answer the questions that follow:
"He sings as though he's staked his life, he sings as though he's hell-bent;
The people, dazed, retire amazed although they know it's well-meant."

(i) How does the poem highlight the extreme intensity behind his singing?

(ii) Why might the speaker use the phrase "he sings as though he's staked his life"?

(iii) In what way do the listeners' reactions reveal both astonishment and acknowledgment of his sincerity?

(iv) Discuss how the lines convey a mix of wonder and bewilderment among the people who hear him sing.

(v) He performs with fierce determination, leaving the crowd "dazed."
Do you read this as a commendable passion or a sign of excessive zeal?
Give one reason supporting your view.

Ans :

(i) The poem emphasizes his singing with phrases like "staked his life" and "hell-bent," suggesting an all-or-nothing fervor that invests every note with high-stakes urgency. This intensity becomes the centerpiece of the scene.

(ii) That phrase underscores how deeply he commits to each performance, implying he risks everything in his music. It conveys genuine devotion, as though he believes failure isn't an option.

(iii) They're simultaneously impressed and overwhelmed, stepping back to process the force of his performance. Their amazement mingles with respect for his wholehearted sincerity, showing they trust his good intentions despite being taken aback.

(iv) By describing them as "dazed" yet aware it's "well-meant," the poem balances awe with slight unease. This contrast underscores the singer's power to captivate and astonish, pushing the audience beyond their usual comfort zone.

(v) He channels extraordinary passion that can be admirable for its honesty and boldness.
One reason is that dedicating oneself so completely might inspire others, even if it momentarily stuns them with its sheer intensity.

3. Read the following lines and answer the questions that follow:
"They're trampled in the panic rout or languish pale and sickly,
And plead, 'My friend, we're near our end, oh stop your singing quickly!'"

(i) What situation do these lines suggest about the crowd's condition?

(ii) Why might the people be "pale and sickly"?

(iii) In what way does their plea, "stop your singing quickly," reveal the effect of his performance on them?

(iv) Discuss how the image of being trampled or languishing underscores the extent of their distress.

(v) The poem shows a dramatic response to his intense singing.
Do you see this as a sign that he should moderate his style or a testament to his overwhelming passion?
Give one brief reason.

Ans :

(i) They indicate a dire state among the listeners, describing chaos and physical strain. Some are crushed in a panicked rush, while others collapse from exhaustion, conveying the extreme impact of his performance.

(ii) Their pallor and weakness hint they can't withstand the overpowering effects of his relentless singing. Whether from sheer volume or emotional intensity, the crowd succumbs to fatigue, reinforcing the scene's high drama.

(iii) Their desperate request to end the song shows his unyielding voice has pushed them to breaking point. Rather than finding delight, they're overwhelmed, pleading for relief from the overwhelming strain.

(iv) Referring to them as "trampled" or "sickly" emphasizes an almost catastrophic outcome. The lines capture the toll on both body and spirit, highlighting how his uncompromising energy has worn them down.

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(c) 3, 1, 4, 2
(d) 1, 3, 4, 2

Ans :

(b) 1, 2, 3, 4

First, it's introduced as a wise goat (1), then charges Bhisma (2). The goat's cry matches Bhisma's volume (3), and that collision ends the deafening music (4).

58. Select the correct order for these statements about the final part:
1. The goat's direct collision disrupts Bhisma's voice.
2. Bhisma's unstoppable singing meets an equally strong bellow.
3. The poem calls this attack a "blast of brutal violence."
(a) last, silence-described as a "golden gift"-arrives.
(a) 2, 1, 4, 3
(b) 1, 4, 3, 2
(c) 2, 3, 1, 4
(d) 1, 2, 3, 4

Ans :

(c) 2, 3, 1, 4

The goat's bellow faces off with Bhisma's singing (2). It's labeled "brutal violence" (3). That smashing collision halts the music (1). Finally, everyone celebrates the quiet (4).

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59. Think about how the poem ends, focusing on comedic relief:
1. The goat rams Bhisma.
2. The singer's voice gets "tossed and whirled."
3. He grants the world a "golden gift" of silence.
4. Everyone at last experiences calm and relief.
(a) 1, 2, 3, 4
(b) 2, 1, 4, 3
(c) 1, 3, 2, 4
(d) 3, 2, 1, 4

Ans :

(a) 1, 2, 3, 4

The goat charges first (1), flinging Bhisma and his music "tossed and whirled" (2). That action ends the chaos as Bhisma finally stops (3), letting everyone enjoy silence (4).

60. Determine the logical progression describing how this comedic tale resolves:
1. Bhisma's song is described as unstoppable.
2. All living things flee or collapse.
3. The sagacious billy goat intervenes.
4. Silence reigns after the goat's assault.
(a) 1, 3, 2, 4
(b) 2, 1, 4, 3
(c) 1, 2, 3, 4
(d) 4, 2, 1, 3

Ans :

(c) 1, 2, 3, 4

First, Bhisma's unstoppable singing is set up (1). Next, animals and people fail to handle it (2). Finally, the goat steps in (3), ending the noise and restoring quiet (4).

61. Examine the following pair of statements (1) and (2) from Sukumar Ray's The Power of Music, and decide which option correctly captures their relationship:
Statement (1) : Bhisma Lochan Sharma's voice extends from Delhi to Burma, as humorously claimed.
Statement (2) : He maintains a subtle, muted tone only noticeable within a short radius.
(a) (1) is true and (2) is false
(b) (2) is true and (1) is false
(c) (1) is the cause for (2)
(d) (1) and (2) are independent

Ans :

(a) (1) is true and (2) is false

The poem exaggerates that his thunderous singing spans a vast distance. That conflicts with any notion of soft, limited reach. Consequently, statement (2) contradicts the comedic hyperbole in (1).

62. Analyze how statements (1) and (2) interlock in The Power of Music, then select the correct option:
Statement (1) : Listeners experience dizziness and leave in panic when Bhisma belts out his loud tunes.
Statement (2) : They find blissful delight in his performance, staying to enjoy the harmonious melody.
(a) (1) is true and (2) is false
(b) (2) is true and (1) is false
(c) (1) is the cause for (2)
(d) (1) and (2) have no direct link

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this comedic poem reminds us how humor, plus hyperbole, can lampoon someone with a painfully loud, unstoppable voice.

25. Which best states the poem's resolution?
(a) Bhisma remains unstoppable forever
(b) Crowds hold a festival in his honor
(c) He is invited to sing in a huge amphitheater
(d) A clever goat's direct action ultimately grants everyone the peace they crave

Ans :

(d) A clever goat's direct action ultimately grants everyone the peace they crave

Nothing could persuade Bhisma to stop except the goat's head-on charge. This comedic solution resolves the chaos, restoring normalcy after unstoppable singing wreaked havoc on people and animals.

26. The speaker refers to Bhisma Lochan Sharma's singing as so powerful it affects creatures "from Delhi down to _____."
(a) Burma
(b) China
(c) Africa
(d) Greece

Ans :

(a) Burma

In the poem's comedic exaggeration, you can supposedly hear him all the way from Delhi to Burma, emphasizing how unbelievably far his loud, forceful singing travels across regions.

27. People who hear Bhisma's voice often cry, "My friend, we're near our _____, oh stop your singing quickly!"
(a) hunger
(b) end
(c) pride
(d) goal

Ans :

(b) end

Listeners exaggerate that they might die from the noise. Their plea to stop singing underscores the comedic nature of the poem, showing how they view his voice as mortally threatening.

28. In total panic, bullock-carts get overturned and _____ line the roadside.
(a) carts
(b) trucks
(c) horses
(d) cycles

Ans :

(c) horses

Horses are spooked so severely they gather chaotically at the road's edge. This comedic detail highlights how no living thing can tolerate Bhisma's unyielding, earsplitting singing.

29. The poet remarks that wretched animals, called "brutes," resent the loud _____.
(a) blare
(b) tune
(c) whistle
(d) lyric

Ans :

(a) blare

"Blare" indicates a jarring, harsh noise. Horses rear up in alarm at the intense volume, presenting the comedic notion that Bhisma's singing is so loud, it traumatizes everyone present.

30. The fishes dive below the lake in frantic search for _____, away from Bhisma's noise.
(a) food
(b) silence
(c) waves
(d) sunlight

Ans :

(b) silence

Even aquatic life tries escaping his singing by submerging into the depths. This comedic scenario suggests the unstoppable volume permeates air and water, leaving fish desperate to find quiet.

31. The poem shows that the very trees _____ and shake, toppling under the impact of the singing.
(a) collapse
(b) dance
(c) rejuvenate
(d) reform

Ans :

(a) collapse

The poet humorously writes that the trees can't withstand the sound vibrations. They actually fall and crash, underscoring the idea that nothing in nature is safe from Bhisma's brutal voice.

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68. Check how statements (1) and (2) relate in the final showdown of the poem:
Statement (1) : The goat's bellow answers Bhisma's ear-splitting performance, creating a brutal collision.
Statement (2) : Bhisma's unstoppable singing is instantly scattered, granting everyone silence.
(a) (1) is true and (2) is false
(b) (2) is true and (1) is false
(c) (1) leads to (2)
(d) (1) and (2) show no direct link

Ans :

(c) (1) leads to (2)

When the goat charges and bellows, it forcibly disrupts Bhisma's music. That direct action terminates the monstrous noise. Therefore, the brutal collision (1) directly achieves quiet (2).

69. Decide which option best captures how statements (1) and (2) conclude the comedic narrative:
Statement (1) : Bhisma Lochan's blasts of song become "tossed and whirled" by the goat's charge.
Statement (2) : People finally enjoy the "golden gift of silence" after the loud confrontation.
(a) (1) is true and (2) is false
(b) (2) is true and (1) is false
(c) (1) and (2) are unrelated
(d) (1) leads directly to (2)

Ans :

(d) (1) leads directly to (2)

The goat's collision literally scatters Bhisma's unstoppable tune, which results in the sudden hush. This comedic chain of events clarifies that forcibly ending his song (1) brings peace (2).

70. Consider statements (1) and (2) for the poem's overall resolution, then select the correct relationship:
Statement (1) : Bhisma finally "grants the world the golden gift of silence" at the poem's end.
Statement (2) : Listeners at last relax, relieved that his performance has ceased.
(a) (1) is true and (2) is false
(b) (2) is true and (1) is false
(c) (1) is unrelated to (2)
(d) (1) and (2) complement each other

Ans :

(d) (1) and (2) complement each other

Once he's silenced, it's precisely the relief everyone craved. Thus, bestowing the "gift of silence" (1) naturally results in a relaxed audience (2). Both statements align to convey the comedic finale.

EXTRACT BASED QUESTIONS

1. Read the following lines and answer the questions that follow:
"When summer comes, we hear the hums
Bhisma Lochan Sharma.
You catch his strain on hill and plain
from Delhi down to Burma."
(i) How does the poem associate the arrival of summer with "the hums" of Bhisma Lochan Sharma?
(ii) Why might his song or "strain" stretch "from Delhi down to Burma"?
(iii) What atmosphere is created by linking warm weather to this continuous humming?
(iv) In what way does referencing different regions (hill and plain) emphasize the spread of Bhisma Lochan Sharma's music?
(v) The lines highlight a traveling or far-reaching melody.
Do you interpret this as a literal journey of sound or a symbolic unity across diverse places?
Give one reason for your view.

Ans :

(i) The lines suggest that with the onset of the hot season, a distinctive humming emerges, attributed to Bhisma Lochan Sharma. His name is directly tied to the summer mood, implying he or his music is a well-known sign of the changing climate.
(ii) Mentioning "hill and plain" and spanning "from Delhi down to Burma" implies that his tune, or presence, travels across vast distances and varied landscapes, showing its wide appeal or influence. These locations illustrate how his strain transcends geographical barriers.
(iii) Pairing summer with this ongoing hum conjures a vibrant, almost festive setting. Warm weather becomes intertwined with Bhisma Lochan Sharma's melody, evoking a lively ambiance where nature and culture blend into one continuous background sound.
(iv) By referencing multiple terrains, the poem underscores the reach of his music, implying it resonates in every corner, from mountainous

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Ans :

(a) (1) is true and (2) is false

Far from delight, people suffer discomfort and beg him to stop. His ear-splitting volume prompts them to scatter, making (2) inconsistent with the poem's comedic depiction of chaos.

63. Reflect on how these statements (1) and (2) connect in the poem, then pick the appropriate choice:
Statement (1) : Bullock-carts overturn and horses cluster along the roadside, all frightened by the singing.
Statement (2) : These animals stand calmly, enchanted by the sweet tune Bhisma produces.
(a) (1) is true and (2) is false
(b) (2) is true and (1) is false
(c) (1) causes (2)
(d) (1) and (2) are independent

Ans :

(a) (1) is true and (2) is false

The poem describes widespread animal distress, not gentle enchantment. Horses appear troubled, while carts are overturned. Thus, statement (2) contradicts the comedic portrayal of frantic animals escaping.

64. Consider the statements (1) and (2) below from The Power of Music, and decide on the correct relationship:
Statement (1) : Fishes dive for silence, and trees collapse under Bhisma's thunderous singing.
Statement (2) : Nature shows no reaction, continuing peacefully as if nothing unusual happens.
(a) (1) is true and (2) is false
(b) (2) is true and (1) is false
(c) (1) directly triggers (2)
(d) (1) and (2) have no link

Ans :

(a) (1) is true and (2) is false

The poem uses hyperbole, showing fish plunging away and trees crashing. That refutes any notion of calm acceptance. Hence, nature's comedic turmoil invalidates statement (2).

65. Determine how statements (1) and (2) fit together in Sukumar Ray's comedic verse:
Statement (1) : Birds flip upside down mid-flight, prompting onlookers to exclaim they might die from his singing.
Statement (2) : Bhisma remains undeterred, ignoring pleas and continuing at maximum volume.
(a) (1) is true and (2) is false
(b) (2) is true and (1) is false
(c) (1) triggers (2)
(d) (1) and (2) reinforce each other

Ans :

(d) (1) and (2) reinforce each other

Birds flipping underscores the severity of the noise, and people's cries show desperation. Yet Bhisma keeps going, linking both statements into a comedic demonstration of unstoppable, overwhelming singing.

66. Observe these statements (1) and (2) from the poem and choose the correct option:
Statement (1) : The welkin (sky) "weeps," and mighty mansions collapse, indicating extreme noise.
Statement (2) : Spectators form a festival, praising Bhisma's glorious voice as uplifting.
(a) (1) is true and (2) is false
(b) (2) is true and (1) is false
(c) (1) leads to (2)
(d) (1) and (2) are independent

Ans :

(a) (1) is true and (2) is false

The comedic hyperbole suggests even the sky laments. Buildings tumble. No festival is formed in admiration of his singing, so (2) conflicts with the chaos described in the poem.

67. Evaluate the statements (1) and (2) below, then pick how they align:
Statement (1) : A clever billy goat arrives, labeled "most sagacious," and lowers its horns.
Statement (2) : The goat politely requests Bhisma to alter his singing style and reduce volume.
(a) (1) is true and (2) is false
(b) (2) is true and (1) is false
(c) (1) is unrelated to (2)
(d) (1) is the cause for (2)

Ans :

(a) (1) is true and (2) is false

Yes, the goat is wise but does not ask politely. It charges directly, using force to halt Bhisma's unstoppable racket. Thus, (2) contradicts what actually happens at the poem's finale.

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(v) He might need restraint, as their suffering suggests a harmful intensity.
One reason is that pushing people to such exhaustion, while perhaps showcasing his zeal, verges on destructive rather than purely passionate.

4. Read the following lines and answer the questions that follow:
"The bullock-carts are overturned, and horses
line the roadside;
But Bhisma Lochan, unconcerned, goes
booming out his broadside."
(i) What do these lines suggest about the chaos unfolding around Bhisma Lochan?
(ii) Why might the horses be lining the roadside while "bullock-carts are overturned"?
(iii) How does Bhisma Lochan's indifference highlight his intense focus on singing?
(iv) In what way does describing his voice as a "booming broadside" emphasize its impact?
(v) These lines depict a disruptive effect on the surroundings while Bhisma Lochan continues undeterred.
Do you view this as a sign of sheer dedication or of reckless disregard?
Give a brief reason for your stance.

Ans :

(i) They depict an environment turned upside down, where carts flip and animals end up stranded. The disorder implies that Bhisma Lochan's powerful singing has unintentionally created turmoil for everyone nearby.
(ii) Horses on the roadside suggest they've been forced aside or halted amid the uproar. The contrast of overturned carts against waiting horses underscores the abrupt confusion his music triggers.
(iii) By continuing unfazed, he shows no concern for the trouble around him, fully absorbed in his performance. His detachment highlights an all-consuming devotion to singing that overrides practical awareness.
(iv) Calling his voice a "booming broadside" likens it to a thunderous onslaught, underscoring how it hits everyone with monumental force, resulting in disturbance rather than simple entertainment.
(v) It could signify unwavering passion; however, it also suggests an obliviousness to others' well-being.
One reason is that he forges ahead despite causing chaos, indicating single-minded intensity that borders on inconsideration.

5. Read the following lines and answer the questions that follow:
"The wretched brutes resent the blare the hour
they hear it sounded,
They whine and stare with feet in air or wonder
quite confounded."
(i) What is implied about the animals' reaction to the loud "blare" mentioned in these lines?
(ii) Why might they become so distressed the moment this sound is heard?
(iii) How does the description of their behavior ("whine and stare with feet in air") illustrate the severity of their confusion?
(iv) In what way does the phrase "wonder quite confounded" emphasize their inability to comprehend this disturbance?
(v) The poem suggests that these creatures are deeply unsettled by the noise.
Do you think this chaos arises from genuine fear or from mere irritation?
Give one short reason for your viewpoint.

Ans :

(i) They appear upset and alarmed, indicating the sound causes an abrupt, disturbing impact on them. The animals' quick response suggests the noise is uncomfortably intense, triggering immediate resentment.
(ii) The phrase "the hour they hear it sounded" implies a sudden, loud occurrence. This startling volume can provoke a sense of threat or pain, prompting their panicked reaction whenever the blare begins.
(iii) "Feet in air" and whining convey a desperate attempt to flee or shield themselves. Their confusion is so great that normal responses are replaced by frantic, almost helpless gestures, underscoring the noise's disruptive power.
(iv) It shows they cannot process what's happening or why. "Wonder quite confounded" means they are left both curious and bewildered, as if their usual instincts fail them in the face of this bewildering din.
(v) They likely experience genuine fear, rather than mild annoyance.
One reason is that their entire demeanor (whining, staring, limbs raised) points to a profound sense of alarm rather than simple displeasure at an irritant.

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10. Read the following lines and answer the questions that follow:

"The strains of song are tossed and whirled by blast of brutal violence,
And Bhisma Lochan grants the world the golden gift of silence."

(i) What happens to Bhisma Lochan's singing under the forceful "blast of brutal violence"?

(ii) Why might the poem describe his eventual silence as a "golden gift"?

(iii) In what way does this sudden quiet alter the dramatic tension built up earlier?

(iv) How do these lines reflect the resolution or conclusion of the turmoil surrounding his powerful voice?

(v) The poem portrays his once-deafening performance coming to a halt.
Do you view this final hush as a relief for everyone involved, or a poignant loss of spirited passion? Give one reason supporting your perspective.

Ans :

(i) His once-powerful singing becomes overpowered and ultimately ceased by a violent upheaval. The force disrupts his resonant performance, hurling the "strains of song" into chaos until he cannot continue.

(ii) Calling his silence a "golden gift" suggests that the absence of his immense noise is a welcome relief, as if an invaluable boon to the world exhausted by his overwhelming vocal display.

(iii) After so much racket, the abrupt quiet provides a stark shift, diffusing the intensity and allowing both the audience and nature to recover. This calm finale replaces turmoil with a sense of final repose.

(iv) By ending the clamor, the poem signifies a form of resolution-chaos yields to calm. His acquiescence or forced stillness concludes the tension-laden episode, granting peace to all affected by his thunderous singing.

(v) It seems predominantly a relief, granting respite from destructive noise.
One reason is that everyone, including nature, suffers his sonic onslaught, so halting it restores balance rather than erasing a cherished passion.

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8. Read the following lines and answer the questions that follow:

"But Bhisma's soared beyond our reach, howe'er we plead and grumble;
The welkin weeps to hear his screech, and mighty mansions tumble."

(i) What does the poem imply about Bhisma's song being "beyond our reach"?

(ii) Why might the people's complaints ("plead and grumble") fail to affect him?

(iii) In what sense does "the welkin weeps" emphasize the magnitude of his singing?

(iv) How do "mighty mansions tumble" convey the extreme consequences of his performance?

(v) The poem shows unstoppable force in Bhisma's soaring voice.
Would you interpret this as a powerful, almost mythical talent or an exaggerated nuisance?
Give one short reason for your stance.

Ans :

(i) It suggests that Bhisma's singing has ascended to an almost unattainable level, literally out of earshot of any pleas. His performance remains unaffected by normal limits, highlighting a transcendence beyond common complaint.

(ii) Despite protests, he seems unmoved by their disapproval. The lines imply his focus is fixed on his lofty, resonant vocals rather than on human objections, rendering their "grumbles" meaningless against such unwavering ambition.

(iii) The phrase "welkin weeps" personifies the sky, implying nature itself mourns or suffers under the intensity of his screech. It signifies a cosmic scale, suggesting that even the heavens react to his overpowering sound.

(iv) Saying "mighty mansions tumble" pushes the idea that his voice leads to catastrophic upheaval. Beyond just disturbing animals or toppling carts, his effect extends to grand structures, enhancing the portrayal of massive, destructive impact.

(v) It can be read as a near-mythical power that defies constraints.
One reason is that the poem's hyperbolic language-nature weeping, colossal buildings collapsing-portrays him less as a mere annoyance and more as an unstoppable phenomenon.

9. Read the following lines and answer the questions that follow:

"But now there comes a billy goat, a most sagacious fellow,
He downs his horns and charges straight, with bellow answ'ring bellow."

(i) What immediate action does the billy goat take upon arriving, and how does that define its response?

(ii) Why might the poet describe this goat as "a most sagacious fellow"?

(iii) In what way does the goat's charging highlight a contrast to the previous fearful reactions?

(iv) How does the idea of it "bellowing" back suggest a form of challenge or confrontation?

(v) The poem shifts tone as the goat "charges straight" and meets the noisy chaos head-on.
Do you interpret this moment as comedic relief or a bold stand against the clamor?
Give one brief reason for your view.

Ans :

(i) He immediately lowers his horns and rushes forward aggressively, establishing an assertive stance. Rather than fleeing like others, the goat confronts the commotion directly, driven by apparent confidence.

(ii) Calling him "sagacious" implies he's unusually clever or perceptive for a goat. This suggests he not only grasps the situation but also chooses a calculated response rather than succumbing to panic.

(iii) Previously, animals cowered or tried to escape, but this billy goat actively charges in. The shift from timidity to defiance signals a dramatic turn: now there's a creature facing the noise instead of fleeing.

(iv) By bellowing back, the goat effectively answers the overpowering singing with its own booming voice. This duel-like exchange symbolizes a direct challenge to the source of chaos, indicating it won't be overpowered easily.

(v) It can be seen as a humorous moment, offering relief from the poem's destruction, or a valiant stand against the deafening racket.
One reason is the sudden switch from frantic disarray to a goat charging in bravely, injecting both levity and a sense of rebellion.

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6. Read the following lines and answer the questions that follow:
"The fishes dived below the lake in frantic search for silence,
The very trees collapse and shake – you hear the crash a mile hence –"

(i) How do these lines depict the intense reaction of the natural world to the overwhelming sound?

(ii) Why do you think "fishes" specifically dive for silence, and how does it reinforce the poem's sense of disturbance?

(iii) In what manner do "collapsing trees" emphasize the scale of chaos unleashed?

(iv) Discuss the phrase "you hear the crash a mile hence" in terms of highlighting the noise's reach or magnitude.

(v) These lines portray widespread upheaval, with both creatures and plants suffering.
Would you interpret this as hyperbole for dramatic effect or a literal representation of noise-induced destruction?
Give one reason for your stance.

Ans :

(i) They show nature recoiling en masse-fish abandon the water's surface in desperate flight, while trees physically give way under the disruptive force. This broad upheaval underscores the epic scope of the disturbance.

(ii) Highlighting fish diving "for silence" suggests even underwater dwellers cannot escape the deafening din. It drives home how pervasive the sound is, reaching creatures normally buffered by water yet still forced into panicked retreat.

(iii) Trees literally shaking and collapsing depicts a near-cataclysmic scene. Their downfall goes beyond mere swaying; it paints an image of unstoppable turmoil, marking the noise as not just loud but destructive.

(iv) Emphasizing that the crash resonates "a mile hence" points to extraordinary volume. It amplifies the sense that no one, even at a considerable distance, is safe from the jarring echoes of devastation.

(v) It may be dramatic exaggeration to stress the noise's immense power.
One reason is that uprooting trees and prompting fish to dive for cover conveys an extraordinary effect, hinting the poet uses extremes to evoke awe rather than literal truth.

7. Read the following lines and answer the questions that follow:
"And in the sky the feathered fly turn turtle while they're winging,
Again we cry, 'We're going to die, oh won't you stop your singing?'"

(i) What does the poem suggest about birds "turning turtle" in mid-flight?

(ii) Why might the people cry out in fear, linking their safety to the cessation of this singing?

(iii) How do these lines depict an ongoing escalation of panic or distress?

(iv) In what way does pairing airborne chaos with pleas for help intensify the poem's atmosphere?

(v) The poem portrays a dramatic toll on both animals and people.
Would you call this a comedic exaggeration or a genuine expression of danger?
Give one short reason supporting your view.

Ans :

(i) It implies that even birds, typically adept fliers, are so rattled by the overwhelming noise that they literally flip or lose control mid-air. This startling image underscores the song's disruptive force.

(ii) They perceive his relentless singing as life-threatening, prompting desperate pleas for quiet. The direct link between his performance and their fear suggests they view each new verse as an impending catastrophe.

(iii) By stating the birds flip over in the sky and that people cry out a second time-"Again we cry"-the poem conveys how the chaos grows. Each new event amplifies the sense of imminent catastrophe.

(iv) Combining the spectacle of stricken birds overhead with human terror underscores a worldwide upheaval. This contrast-nature's creatures flipping above, humans panicking below-presents a unified sense of calamity unfolding from one man's song.

(v) It likely uses overblown scenarios to emphasize the singer's disruptive effect in a humorous or satirical way.
One reason is the extreme imagery of birds toppling mid-flight and people proclaiming certain doom, which appears more theatrical than literal.

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